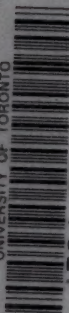


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THE  
COMEDIES OF ARISTOPHANES  
  
IN SIX VOLUMES  
  
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THE  
COMEDIES OF ARISTOPHANES

EDITED, TRANSLATED, AND EXPLAINED

By BENJAMIN BICKLEY ROGERS

VOL. II

III. THE CLOUDS

IV. THE WASPS

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THE  
CLOUDS OF ARISTOPHANES



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ΑΡΙΣΤΟΦΑΝΟΥΣ ΝΕΦΕΛΑΙ

THE  
CLOUDS OF ARISTOPHANES

ACTED AT ATHENS AT THE GREAT DIONYSIA B.C. 423

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES  
INTRODUCTION AND COMMENTARY

By BENJAMIN BICKLEY ROGERS, M.A., HON. D.LITT.

BARRISTER-AT-LAW

SOMETIME FELLOW AND NOW HONORARY FELLOW OF WADHAM COLLEGE, OXFORD

LONDON  
G. BELL AND SONS, LIMITED

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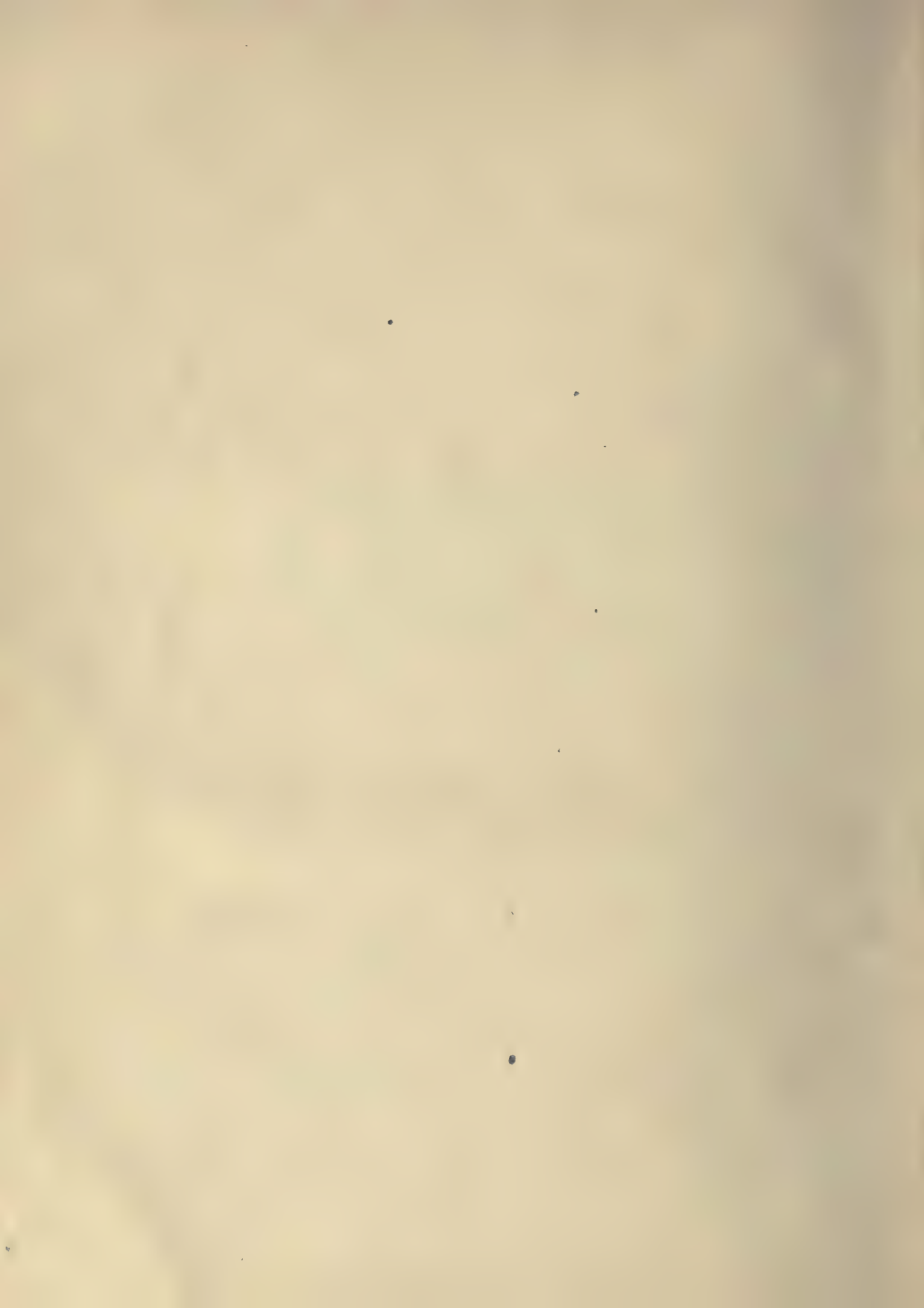


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17

The wavering clouds, above—below,  
This shifting, drifting, earthly ball—  
What anchor can the worn heart know  
Except the Lord who made them all.  
In perfect peace the man shall be  
Whose mind, O God, is stayed on Thee.





## INTRODUCTION

AT the Great Dionysia celebrated in the month of March, B.C. 423, the three competitors for the prize of Comedy were Aristophanes with the "Clouds" (Νεφέλαι), Cratinus with the "Wine-flagon" (Πνυγίη), and Ameipsias with the "Connos" (Κόννος). The prize was awarded to Cratinus; Ameipsias was placed second; and Aristophanes third and last.

Two other of the extant Comedies, the Peace and the Birds, were, we know, brought out in subsequent years at the Great Dionysia. In neither case did Aristophanes obtain the prize; but so far as our information extends, this is the only contest in which he was placed last of the three competitors.

But the Clouds so exhibited and defeated was not in all respects precisely identical with the existing Play. Indignant at what he considered the unmerited slur cast upon his most brilliant achievement, Aristophanes carefully revised the entire Comedy. Some passages he rewrote, and these are now amongst its most notable features. It is this revised edition which we have in our hands.

The revised edition was never exhibited in the Athenian theatre; and in my opinion it was never intended to be, and indeed could not have been, so exhibited. It is certain that at this time none but original Comedies were qualified for the public competition at the Dionysia. It is true that we hear of a second Peace, a second Thesmophoriazusae, and a second Plutus, all brought out on the Athenian stage; but in each case the second Play was an independent piece, and not merely, as in the case of the Clouds, the original Comedy revised. The Frogs indeed was acted twice with very slight alterations, but that was a very special

and unique honour. It did not compete a second time for the theatrical prize ; and the crown which at the conclusion of the second performance was placed upon the poet's brow was not the crown of ivy bestowed upon the successful dramatist, but a crown of the sacred olive awarded to the illustrious citizen for his noble patriotism, and his splendid and long-continued services to the State. This consideration is of itself sufficient to show that the revised edition of the *Clouds* could not have been intended for exhibition<sup>1</sup>. And if any further proof is required, it is supplied by the language of the New Parabasis (line 546). For it is inconceivable that in a Play, itself intended to be produced a second time, the poet should have declared that he never produced the same thing twice upon the Athenian stage. But the old grammarians, having in their hands the splendid drama which we also have, searched the *didascalie* to ascertain its fate, and finding no notice of it there, devised various unsatisfactory reasons to account for its absence. The true reason is that the revised edition, though of course worded as a dramatic piece intended for the stage, was in reality composed to be read and not to be acted.

The mention in the New Parabasis not only of the *Maricas* of Eupolis, which was produced in the year 421 B.C., but of other Plays which followed it, shows that the revision cannot have been completed until several years after the production of the original Play. And the long interval which separated the original composition from the final revision of the *Clouds* throws some doubt upon its rare historical allusions. If they were in the original Play they must refer to events which happened before the commencement of the year 423 B.C. If they appeared for the first time in the revision the events to which they refer need not have happened until long after that date.

As regards the points of difference between the exhibited Comedy and that which is now in our hands, the only specific information we possess is derived from the final passage of the Greek Arguments prefixed to the

<sup>1</sup> The Scholiast on line 552, quoting Eratosthenes, speaks of the original Play as *ἐν ταῖς διδαχθείσαις* and of the revised Play as *ἐν ταῖς ὑστέρων διασκευασθείσαις*.

Play. Its language has to some extent been corrupted, but its meaning is sufficiently clear. Speaking of the existing Comedy the writer says :

<sup>1</sup> This is the same as the earlier Play, but it has been revised in part as though the Poet had been desirous of exhibiting it a second time but for some reason did not do so. And indeed the amendment of the Play extends generally through almost every part of it ; for some things have been struck out, others introduced, and there are changes in the arrangement, and in the distribution of the *dramatis personae*. And the parts of the revision which are entirely new are such as these : for example (1) the Parabasis Proper is changed, and (2) where the Just Logic discourses to the Unjust, and (3) finally, where the school of Socrates is set on fire.

Let us briefly consider the three instances given of complete novelties ; not forgetting that they are given merely as specimens ; there may have been many others, though probably none of equal importance.

And (1) *the Parabasis Proper*. This of course speaks for itself, being, from beginning to end, an expostulation with the audience for their failure to appreciate the remarkable merits of the exhibited Comedy. And it is composed in a metre in which, we have every reason to believe, no Parabasis was ever delivered in the Athenian theatre. A scholiast<sup>2</sup> informs us, and indeed without his information we should have been sure, that the Parabasis of the original Play was in a different metre. And what that metre was it is impossible to doubt. The long anapaestic tetrameter catalectic, often called the Aristophanic, metre was so distinctively appropriated to the Parabasis Proper as to give to that portion of a Comedy the specific name of "the Anapaests," a name applied to it by way of distinction even by persons who themselves are speaking in the anapaestic metre. See Ach. 627, Knights 504, Peace 735, Birds 684. We may

<sup>1</sup> τοῦτο ταῦτόν ἐστι τῷ προτέρῳ· διεσκεύασται δὲ ἐπὶ μέρους, ὡς ἂν δὴ ἀναδιδάξει μὲν αὐτὸ τοῦ ποιητοῦ προθυμηθέντος, οὐκ ἐτί δὲ τοῦτο δι' ἣν ποτε αἰτίαν ποιήσαντος. καθόλου μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγενημένη διόρθωσις· τὰ μὲν γὰρ περιήρηται, τὰ δὲ παραπέλεκται, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται. τὰ δὲ ὁλοσχερῇ τῆς διασκευῆς τοιαῦτα ὄντα τετύχηκεν· αὐτίκα ἡ Παράβασις τοῦ Χοροῦ ἤμειπται, καὶ ὅπου ὁ Δίκαιος λόγος πρὸς τὸν "Ἀδικὸν λαλεῖ, καὶ τελευταῖον ὅπου καίεται ἡ διατριβὴ Σωκράτους.

<sup>2</sup> Speaking of the present Parabasis the Scholiast at 520 says οὐχ ἡ αὐτὴ ἐστίν, οὐδὲ τοῦ αὐτοῦ μέτρου τῇ ἐν ταῖς Νεφέλαις πρώταις.



safely conclude therefore that in the Play as exhibited the Parabasis Proper was in these anapaestic tetrameters. And no doubt it was followed by a Pnigos in anapaestic dimeters, which in the revision has entirely disappeared.

And we have, I think, every ground for believing that in the original Parabasis Proper the Chorus spoke not as now in the Poet's name, but in their own dramatic character as Clouds. Such at any rate is the case in the Epirrhema and Antepirrhema, and also in the Second Epirrhema (lines 1115-30) of the present Play. And in the Birds, the only other Comedy in which the Chorus of the Play consists of other than human beings, the whole of the Parabasis (lines 676-800) and the whole of the Second Parabasis (lines 1058-1117) are delivered by the Chorus in their dramatic character of birds. It is therefore in the highest degree probable that, in the original Play, "the Anapaests" spoke of the clouds themselves and their services to the Athenian people. And I cannot myself doubt that the line quoted by Photius (s.v. Πάρνης) from "the Clouds of Aristophanes"

ἐς τὴν Πάρνηθ' ὀργισθεῖσαι, φροῦδαι κατὰ τὸν Λυκάβηττον,

*To the uplands of Parnes in wrath we retired, disappearing along Lycabettus*

came from these anapaestics, and is descriptive of the angry withdrawal of the clouds from Athens on beholding some foolish act of the Athenian people, of a like character, probably, with the election of Cleon to the office of Strategus (line 586) and Hyperbolus to that of Hieromnemon (line 623).

The Parabasis is merely the written word, not affecting the action of the drama. But the two remaining instances are concerned with the proceedings on the stage; and the writer of the Argument accordingly refers to them in a very different manner.

(2) ὅπου ὁ Δίκαιος λόγος πρὸς τὸν Ἄδικον<sup>1</sup> λαλεῖ. *The part of the Play in which the Just Logic talks to the Unjust.* We have already seen, in the

<sup>1</sup> Some difficulty has been raised with regard to the word λαλεῖ, but in all probability the writer used it merely for the purpose of avoiding the tautological expression ὁ λόγος λέγει.

case of the Parabasis, that when the writer describes a part of the existing Comedy as entirely new, he means not that there was nothing answering to it in the first edition of the Play, but that it was entirely rewritten for the second. And so here we are to understand that although the speech of the Unjust Logic, *ὅπου ὁ Ἄδικος λόγος πρὸς τὸν Δίκαιον λαλεῖ*, remains as it was, subject only to the general revision, the speech of the Just Logic was written afresh for the existing Play, and is, in that sense, entirely new. It is probably quite new, not indeed in its substance, but both in its language and in its metre, and we may well believe that in the original Play the two *λόγοι* spoke in the same metre, viz. in iambic tetrameters. Aristophanes had never, up to this time, made his disputants speak in different metres; nor did he ever do so again (so far as we can judge from his extant Comedies) except in the debate between Aeschylus and Euripides in the *Frogs*, which is apparently modelled on the debate between the two *λόγοι* in this revised edition of the *Clouds*. And here the difference is accounted for by the fact that the two speeches were composed at different times; and in endeavouring to make his favourite Comedy more perfect, the poet may well have embodied his views on the ancient Athenian education in the most splendid language and metre that he had at his command, and so made up for the omission of "the Anapaests" in the Parabasis Proper. And if so, it is probable that the series of anapaestic dimeters, from 889 onwards, also made its first appearance in the revised edition and is included in the words *ὅπου ὁ Δίκαιος λόγος πρὸς τὸν Ἄδικον λαλεῖ*. They would hardly have been written to lead up to iambic tetrameters. The introductory lines in the original Play would have been iambic dimeters like the concluding lines 1089, &c.

Strange to say, some have supposed the writer of the Argument to mean that the dispute between the two *λόγοι* had no place in the drama as acted; and some have gone so far as to contend that it contained no reference at all to the *Λόγοι*. This would indeed have been "Hamlet, without the Prince of Denmark." The promise of Protagoras that his disciples should be able *τὸν ἥττω λόγον κρείττω ποιεῖν* is singled out by

Aristophanes as containing the very essence of the Sophistical teaching, and he everywhere makes it the central point of his attack. It is by this that the Sophists are first introduced to us (line 112); it is to learn this that, first Pheidippides (line 116), then Strepsiades himself (lines 244, 657), and finally Pheidippides again (lines 882-5), are supposed to enter the Sophistical school. And just as when Strepsiades leaves his son at the school, his last request is that the son may learn τὸν ἥττω λόγον (line 885), so, when he returns to fetch him away, his first inquiry is if he *has* learnt it (line 1148). Armed with this ἀκατάβλητον λόγον (line 1229) he mocks at his creditors and feels at ease. But presently Pheidippides by this ἥττω λόγον proves that he is entitled to beat his father (line 1337) and is ready to prove that he is entitled to beat his mother also (line 1444). And at last Strepsiades consigns both his son and the ἥττω λόγον to the Pit of Destruction. The debate of the two λόγοι is the very core of the Play. Every preceding scene leads up to it; every subsequent scene looks back to it. The idea of the λόγοι is so interwoven with the whole texture of the drama that the strongest evidence would hardly be strong enough to prove that there was ever an edition of the *Clouds* of which it formed no part. And here there is not a shred of evidence. The writer of the *Argument* pointedly confines his statement to the existing speech of the *Just Logic*, and implies, rather than negatives, the idea of speeches by both λόγοι in the original Play.

(3) ὅπον καίεται ἡ διατριβὴ Σωκράτους. *The part of the Play where the Phrontisterium is set on fire.* It is not the conflagration itself that is new, but the part of the written Play which describes it. No doubt the Comedy always ended with the burning of the Phrontisterium, but the present description—the climbing up to the roof, the chopping logic with the rafters, and the actual flames—is a description of proceedings which could hardly have been presented, or described with a view to their presentation, on the Athenian stage. We may therefore readily believe that lines 1482 to 1507, or thereabouts, belong exclusively to the revised version, and superseded lines of a very different character ἐν ταῖς διδαχθείσαις Νεφέλαις.



And perhaps we may find a clue to the manner in which the conflagration was conducted in the original Play by observing the very singular way in which the name of Ἑρμῆς floats about the scene in the revised edition. The action goes on consistently to line 1482, where Strepsiades is consulting the statue of Hermes as to the steps which he had better take to avenge himself on the Phrontists. Then a very surprising thing occurs. Both the great MSS., R. and V., introduce, or seem to introduce, Hermes as an actual speaker. The Ravenna MS. writes 1482 thus:—

διωκάθω γραψάμενος, εἴθ' ὃ τι σοι δοκεῖ; EPM.

without giving him any words at all. The Venetian MS. gives him the words εἴθ' ὃ τι σοι δοκεῖ, which is of course impossible. Both MSS. commence the next line with ΣΤ., as if a new speaker had intervened in the midst of the speech of Strepsiades; and both prefix the name EPM. to lines 1508, 1509 δῶκε . . . ὥς ἡδίκουν, which, in the existing Play, is equally impossible. And finally V. includes the name of "Hermes" in its list of the *dramatis personae*; R. giving no list of that sort.

The true explanation of this very singular phenomenon is, as it seems to me, that in the original Play Hermes actually did answer the appeal of Strepsiades by appearing in his own proper person and setting fire to the Phrontisterium by his divine power without any ascent to the roof or other incidents of the existing Comedy; that his name was given as a speaker at, or immediately after, line 1482; and that he did really, on the stage, utter lines 1508, 1509. Nothing can be more probable than that in some ancient MS. from which both R. and V. were eventually derived the lines of the acted Play describing the conflagration were written by the side of the revised version of that incident, and that the name of Hermes strayed from one into the other. And in R. the name EPM. may be really in its right position, as the prefix to the corresponding line in the margin; while in V., in order that it may have some words attached to it, it is pushed back to an impossible place.

It is plain therefore that, notwithstanding the many and great changes introduced into the revised Comedy, it is in no sense a new piece, it is

still the original Play revised. And the writer who informs us of all these changes is quite justified in his statement that this is, after all, the same drama as the earlier one, *ταὐτόν ἐστι τῷ προτέρῳ*. We are reading, though in an improved form, the very Comedy which in the month of March, B.C. 423, was exhibited in the Athenian theatre before the Athenians themselves and the many strangers who came to the Great Dionysia.

We have seen in the Introduction to the *Knights* the description which Aristophanes himself gives of that drama in the Parabasis of the *Wasps*; we have now to see the description which in the same Parabasis he gives of the drama before us. After extolling the courage and patriotism displayed in his attack upon the all-powerful Demagogue, he proceeds:—

And then last year with adventurous hand  
He grappled besides with the Spectral shapes, the Agues and Fevers that plagued  
our land;  
That loved in the darksome hours of night to throttle fathers, and grandsires  
choke,  
That laid them down on their restless beds, and against your quiet and peaceable  
folk  
Kept welding together proofs and writs and oath-against-oath, till many a man  
Sprang up, distracted with wild affright and off in haste to the Polemarch ran.

He is describing himself as a second Heracles, going forth to encounter and overthrow the monstrous births of his time and country. In the *Knights* he had smitten the cruel and rapacious Demagogue; in the *Clouds* he is attacking that more subtle and insidious disease which was sapping the very life of the old Athenian character; which for a money payment taught men to argue not for Truth, but for Victory; to assail all traditional beliefs; and to pride themselves on their ability to take up a bad cause and make it triumph over the right. Indeed, the worse the cause, the more creditable the victory.

In other words, the Comedy of the *Clouds* was aimed at the Sophistical system of education.

No satirist ever had a nobler object, and probably no man ever lived who could have carried it out with more sustained wit and vigour than

Aristophanes has done in the Comedy before us. He seized, as we have already seen, and rightly seized upon the formula that men trained under that system would be able τὸν ἥττω λόγον κρείττω ποιεῖν, and made that the chief point of his attack. The formula itself was the invention of Protagoras, the promise which he held out to attract young men to his lectures ; but it was really the hall-mark of the entire Sophistical system. Not, of course, that the Sophists were intentional teachers of vice or corrupters of the people ; or, indeed had, as a class, any particular doctrines which they sought to impress upon their pupils ; but whereas the ancient system of education looked primarily to the formation of character, the aim of their system, like that of what we nowadays call "secular education," was merely to strengthen and sharpen the intellectual faculties, leaving moral principles and the moral character to take care of themselves. In the great central discussion between the two systems under the names of the Δίκαιος λόγος and the Ἀδίκος λόγος, the former expounds the ancient system in which the Men of Marathon had been trained ; its efforts to foster in the minds of the young sentiments of reverence, honour, and modesty ; an instinctive shrinking from whatever is base, ignoble, or unclean ; a willingness to endure hardships, "to scorn delights and live laborious days," for their country and their own honour's sake. In the Sophistical teaching, on the other hand, the idea of duty was altogether eliminated. There was no appeal to the conscience ; no recognition of the immutable distinction between right and wrong. Everything was a matter of argument. Shall we be patriotic, generous, sober, valiant ? Certainly, if after consideration of the many and powerful arguments which can be urged for and against each of those qualities you conclude that it will be to your advantage to possess them, but not otherwise. If you can prove that in your case Honesty will be the best policy, by all means be honest ; if you cannot, why should you be ? No Μαραθωνομάχης was ever reared upon such a diet as this.

Aristophanes is sometimes reproached as being a mere *laudator temporis acti* ; but the gibe is pointless, unless those who make it are prepared to deny that the Athenians of the Peloponnesian War had degenerated in



generosity, in uprightness, in Panhellenic patriotism from the men of Marathon and Plataea. And this is a proposition which few, I imagine, would venture to deny. The History of Mankind contains few nobler pages than those which record the conduct of the Athenian people during the entire period of the Persian invasion. Their willingness to sacrifice themselves for the common good, their constant subordination of their own opinions and wishes to the general opinions and wishes of their allies, these were characteristics no less remarkable in themselves, and no less conducive to the success of the Cause than their sagacity in council and their valour in the field. It was the combination of these and suchlike qualities which won them the love and admiration of Hellas, and presently placed them, as a matter of course, at the head of the great naval Alliance which was voluntarily formed to resist the aggression of Persia. But when we come to the Peloponnesian War, we find that everything is changed. Athens has become, avowedly, a Tyrant City, regarding her allies not as equals contributing with herself to a common fund, but as subjects paying tribute to herself; and punishing with merciless severity, as traitors and rebels, all cities which sought to withdraw from the alliance into which they had voluntarily entered. The goodwill of Hellas had swung round from themselves to their opponents; ἡ εὐνοια παρὰ πολὺ ἐποίει τῶν ἀνθρώπων μᾶλλον ἐς τοὺς Λακεδαιμονίους, says the Athenian historian (Thuc. ii. 8). All honour then to Aristophanes, that he longed for the system which had made Athens great and glorious, and assailed with his whole power the system which had brought about so deplorable a transformation.

But in order to assail the system on the public stage, it would be necessary to present it in a concrete form, that is to say, to select some one individual who should be recognized as its representative and embodiment. Whom then should the poet select to personify the ideas he is seeking to ridicule? It so happens that although Athens was the favourite resort of the Sophists, who found in that city their most fruitful soil, yet, strangely enough, hardly one of their number was a native Athenian. The most notable were Gorgias of Leontini, Prodicus of Ceos,

Protagoras of Abdera, Hippias of Elis, Polus of Agrigentum, Thrasy-machus of Chalcedon, and other strangers. There is probably an allusion to Gorgias in the Parabasis Proper of the Acharnians, and though his name is not there mentioned, it is found in the Wasps, in the Birds, and I think also in the Thesmophoriazusae. But these are mere cursory references, and it would hardly be decent to bring the ambassador from Leontini on the stage in his own proper person. Nor, perhaps, would it be in accordance with Athenian hospitality and courtesy to make any distinguished stranger, residing as a friend within their gates, the butt of an entire Comic Play. Was there then any native Athenian who could fitly represent the Sophistical system? The question would be answered as soon as it was asked.

There was at this time in Athens a citizen of about forty-six years of age of a very singular appearance and demeanour. Bald-headed, with the countenance of a satyr and a protuberant belly, he habitually went barefoot, clad only in a shabby gaberdine (τρίβων), without even the undergarment (χιτὼν) which Athenians were accustomed to wear. This individual was always to be seen in some place of public resort, such as the agora, the gymnasium, the wrestling-ground, or the like, the centre of a group of young men between whom and himself there was an unceasing flow of talk and argumentation. And he was in the habit of button-holing (an inaccurate word, but I cannot think of another which so aptly describes his proceedings) anybody he happened to meet—statesman or general, friend or stranger—and posing him with questions till the victim was obliged to confess that he himself did not rightly understand the meaning of the words he was using. We cannot wonder if occasionally a victim displayed the keenest resentment<sup>1</sup> of the treatment to which he was subjected; or that the individual who so victimized others

<sup>1</sup> πολλάκις δὲ βιαιότερον ἐν ταῖς ζητήσεσι διαλεγόμενον κονδυλίζεσθαι καὶ παρατίλλεσθαι, τὸ πλέον τε γελαῖσθαι καταφρονούμενον, καὶ πάντα ταῦτα φέρειν ἀνεξικάκως. "Ὅθεν καὶ λακτισθέντα ἐπειδὴ ἡνέσχετο, τινὸς θαυμάσαντος, εἰπεῖν "Εἰ δέ με ὄνος ἐλάκτισε δίκην ἂν αὐτῷ ἔλαγχανον;" Diogenes Laertius (Socrates), ii. 21. Plutarch (de Educatione Puerorum, chap. 14) tells the same story with some variations.

became generally unpopular. That individual was called **SOCRATES**, the son of Sophroniscus.

Here then was precisely the figure-head which the poet required for the Sophistical system—a native Athenian universally known, whose demeanour and habits lent themselves readily to caricature, and who might reasonably be considered a Sophist<sup>1</sup>, since the avowed object of his teaching was to make young men σοφοὺς. What matter if he did not in all respects conform to the type which Aristophanes was setting himself to combat; if he kept no school or Phrontisterium, took no money from his pupils, had not (like the Ἄδικος λόγος) risen from poverty to affluence, had not taught Hyperbolus, and so on? The suggestion (which every Athenian would know to be unfounded) that Socrates did these things was as purely farcical as the presentation of the philosopher himself suspended in a basket betwixt heaven and earth.

The question is sometimes asked, What was the cause of the poet's special antipathy to Socrates? There is really no ground for supposing that any such special antipathy existed. Plato certainly did not believe in its existence, or he would not have brought the two together on such amicable terms in the symposium of Agathon. That symposium is represented as taking place several years after the exhibition of the Clouds, and Alcibiades, an unbidden guest, conversing with the poet and philosopher, cites with great good humour the description of the latter given in line 362 of the Comedy. See the Commentary on that line. In truth Socrates was the common butt of the Comic poets, who apparently regarded him as a sort of *Edie Oehiltree*. The reader will find in the

<sup>1</sup> "It is certain that if, in the middle of the Peloponnesian War, any Athenian had been asked 'Who are the principal Sophists in your city?' he would have named Socrates among the first."—Grote's *Greece*, chap. 67. We know that Aeschines, in his speech against Timarchus (173, p. 24), said to the Athenians "Ye put to death the Sophist Socrates, because he was the teacher of Critias, one of the Thirty Tyrants," ἡμεῖς, ὧ Ἀθηναῖοι, Σωκράτην τὸν σοφιστὴν ἀπεκτείνετε, ὅτι Κριτίαν ἐφάνη πεπαιδευκὸς, ἕνα τῶν τριάκοντα τῶν τὸν δῆμον καταλυσάντων. He is using the term σοφιστήν, not by way of eulogy or prejudice, but simply as what he conceived was the proper description of Socrates.



Commentary on line 177 two passages cited from Eupolis in which he is attacked on various grounds; and Diogenes Laertius in his *Life of Socrates* quotes other passages of the same character from Callias and Ameipsias (ii. 18. 28); while the general reference in the same *Life* to the scoffs τῶν κομφοποιῶν may be thought to imply a wider range of assailants than these four. One of their stock jests seems to have been that the philosopher had stolen an ἱμάτιον. We know that Socrates was accustomed to go about, clad in a shabby gaberdine, without vest or shoes; and some wit may have suggested that if he could not afford to buy a new gaberdine he had better steal one; and then, when he appeared in a better gaberdine, the joke would be that he had taken the wit's advice and *had* stolen one. But all this was mere chaff, not meant to be taken seriously; and Socrates himself took the true view of it when he said, *I am chaffed in the theatre as at a large wine-party*<sup>1</sup>.

Socrates was great enough to disregard these comic scoffs; ἱκανὸς ἦν καὶ τῶν σκωπτόντων αὐτὸν ὑπεροῶν, as his biographer<sup>2</sup> says. But on one of his disciples, and him the noblest of them all, the *Clouds* of Aristophanes seems to have made an indelible impression. Plato was a mere child not six (according to some authorities, not four) years old at the date of its exhibition in the Athenian theatre; but he was doubtless well acquainted with it, either in its original or in its revised form, or in both, when, at the age of twenty, he became "a hearer of Socrates"<sup>3</sup>, whatever that

<sup>1</sup> Ἀριστοφάνους, ὅτε τὰς Νεφέλας ἐξέφερεν, ὕβρεις αὐτοῦ κατασκεδαννύτος, καὶ τινος τῶν παρόντων "οὐκ ἀγανακτεῖς," εἰπόντος, "ὦ Σώκρατες;" "Μὰ Δί' οὐκ ἔγωγε," ἔφησεν, "ὥς γὰρ ἐν συμποσίῳ μεγάλῳ ἐν τῷ θεάτρῳ σκώπτομαι." Plutarch (de Educatione Puerorum, chap. 14, p. 10 C).

<sup>2</sup> Diog. Laert. ii. 26. No credit can be given to the strange tale told by Aelian (V. H. ii. 13) that when the *Clouds* was exhibited in the Athenian theatre Socrates stood up in his place in the auditorium and remained so standing until the Play was finished. Such an act would have been in the highest degree unseemly and ridiculous. And the difference between the real Socrates and the Socrates of the Comedy was a difference not in their outward appearance, but in their teaching and their character.

<sup>3</sup> τοῦντεῦθεν δὴ γεγονὼς, φασίν, εἴκοσιν ἔτη, δῖόνκουσε Σωκράτους.—Diog. Laert. (Plato) iii. 6.



expression may mean. And notwithstanding his admiration of the grace and humour of Aristophanic Comedy, he could not but resent the caricature of the Master whose most devoted disciple he at once became. And, indeed, perhaps nothing shows more convincingly the personal greatness of Socrates than the completeness with which he captured what has justly been called "the glorious mind of Plato"<sup>1</sup>; for the language which the latter puts into the mouth of Phaedo at the commencement of the dialogue so named he might truly have employed himself; *There is nothing in the whole world which gives me so much pleasure as to remember and speak of Socrates*<sup>2</sup>.

We cannot therefore be surprised if Plato, writing when the memory of Socrates had been hallowed by the circumstances of his condemnation and death, should have put into his mouth reflections upon the Clouds of Aristophanes which he, we may be sure, would never have uttered, and sentiments which he would never have entertained. The most notable instance is to be found in the Apology, where Socrates is made to say (chapter 2) that his present accusers—Anytus, Meletus, and Lycon—are not so formidable as those who for many years past have been raising against him a cloud of popular prejudice, alleging that there is one Socrates, a philosopher and phrontist, prying into things in heaven above and things underneath the earth and τὸν ἥττω λόγον κρείττω ποιῶν<sup>3</sup>. "Let us read *their* indictment," he says presently (chap. 3). "*Socrates is a wrong-doer, over-busy about things in heaven above and things underneath the earth and τὸν ἥττω λόγον κρείττω ποιῶν and teaching others to do the like.* Such, or such-like, is *their* indictment. For these things ye yourselves have beheld in the Comedy of Aristophanes, a Socrates swinging

<sup>1</sup> C. P. Chretien, On Logical Method, p. 18.

<sup>2</sup> καὶ γὰρ τὸ μεμνησθαι Σωκράτους καὶ αὐτὸν λέγοντα καὶ ἄλλου ἀκούοντα ἔμοιγε αἰεὶ πάντων ἡδιστον.—Phaedo, chap. 2, p. 58 D.

<sup>3</sup> ἀλλ' ἐκεῖνοι δεινότεροι, οἱ ὑμῶν τοὺς πολλοὺς ἐκ παίδων παραλαμβάνοντες ἐπειθὸν τε καὶ κατηγοροῦν ἐμοῦ οὐδὲν ἀληθές ὥς ἔστι τις Σωκράτης, σοφὸς ἀνὴρ, τὰ τε μετέωρα φροντιστής καὶ τὰ ὑπὸ γῆς πάντα ἀνεζητηκώς, καὶ τὸν ἥττω λόγον κρείττω ποιῶν.—Apology, chap. 2, p. 18 B.

in a basket, and declaring that he walks on air, and talking a lot more nonsense of which I know nothing at all<sup>1</sup>."

This of course is the language not of Socrates but of Plato. We know that after the Master's death, several of his admirers took upon themselves to compose an *ἀπολογία* for him, not as being the unpremeditated defence which he actually made in the dicastery, but as being the defence which in the writer's opinion he might well have delivered. Such *ἀπολογίαι* or fragments of *ἀπολογίαι* as have come down to us differ widely from each other, each doubtless impressed with the spirit and style of its author. And nothing can be more thoroughly Platonic than the Platonic Apology. "The art and the manner," says Riddell, in his Introduction to the Work (p. xx), "worthy as they assuredly are of Plato, are also distinctively characteristic of him. The subtle rhetoric of this defence would ill accord with the historical Socrates, even had the defence of Socrates been, as certainly as we know it not to have been, the offspring of study and premeditation." And this has always been perceived by all the best critics. Dionysius of Halicarnassus<sup>2</sup>, for instance, treats it as clear that the Apology is the artistic composition of Plato himself, and had never seen "the doors of the dicastery." It may, however, be observed in passing that, whether Socrates or Plato was the author of the passages cited, they bear conclusive testimony to the extraordinary influence which it seemed possible for even an unsuccessful Comedy of Aristophanes to exercise upon the minds of the Athenian people.

The imputation of *ἀδολεσχία*, *idle talking*, was so commonly made against Socrates that the mere use of the term in the Platonic dialogues does not necessarily imply an allusion to the Clouds<sup>3</sup>, or, indeed, to any

<sup>1</sup> τὴν ἀντωμοσίαν δεῖ ἀναγνῶναι αὐτῶν· "Σωκράτης ἀδικεῖ καὶ περιεργάζεται ζητῶν τὰ τε ὑπὸ γῆς καὶ οὐράνια, καὶ τὸν ἥττω λόγον κρείττω ποιῶν, καὶ ἄλλους ταῦτα ταῦτα διδάσκων." τοιαύτη τίς ἐστι· ταῦτα γὰρ ἐωράτε καὶ αὐτοὶ ἐν τῇ Ἀριστοφάνους κωμῳδίᾳ, Σωκράτη τινὰ ἐκεῖ περιφερόμενον, φάσκοντά τε ἀεροβατεῖν καὶ ἄλλην πολλὴν φλυαρίαν φλυαροῦντα, ὧν ἐγὼ οὐδὲν οὔτε μέγα οὔτε μικρὸν περὶ ἐπαίω. — Apology, chap. 3, p. 19 B, C.

<sup>2</sup> Ars Rhetorica, chap. 8 (Reiske, v. 295. 7); De Admir. vi dicendi, chap. 23 (Id. vi, p. 1026).

<sup>3</sup> Lines 1480, 1485.

other Aristophanic Comedy. But knowing how large this particular Comedy loomed before the eyes of Plato, we need, I think, have no hesitation in believing that the affecting words with which, in the *Phaedo*, the Platonic Socrates is made to preface his immortal discourse on the immortality of the soul, were intended to allude to the *Clouds*. It is the morning of the day on which he is doomed to die, and "I should think," he says, "that nobody, no, not even a Comic Poet, would say that I am now talking idly and speaking of things which do not concern me<sup>1</sup>." These, again, are the words of Plato, not of Socrates. Notwithstanding the able and lucid arguments of Dr. Burnet to the contrary, I cannot entertain a doubt that the entire discussion of the immortality of the soul, involving as it does the full doctrine of the Platonic ideas, is one of the most characteristic, as it certainly is one of the grandest, of the Platonic dialogues, and owes little or nothing to the teaching of Socrates. Plato was accustomed, "with the art of an Eurycles," to pour out his doctrines through the lips of Socrates, and when he had worked out an elaborate treatise on the immortality of the soul, he could find no happier method of introducing it to the world than by placing it in the mouth of the dying philosopher. Dr. Burnet considers that this "would have been an offence against good taste and an outrage on all natural piety<sup>2</sup>." To me it seems the noblest tribute ever laid by a disciple on the grave of his dead Master.

So again in the *Republic* (Book VI, chap. 4, p. 488 E<sup>3</sup>) the combination

<sup>1</sup> οὐκ οὐν γ' ἂν οἶμαι, ἢ δ' ὅς ὁ Σωκράτης, εἰπεῖν τινα νῦν ἀκούσαντα, οὐδ' εἰ κωμωδοποιὸς εἴη, ὡς ἀδολεσχῶ καὶ οὐ περὶ προσηκόντων τοὺς λόγους ποιοῦμαι.—*Phaedo*, chap. 14, p. 70 B, C. προσηκόντων means *befitting, appropriate, suitable to the occasion*. Compare *Theaetetus*, chap. 35 (p. 195) ΣΩΚ. Δευρόν τε, ὃ Θεαίτητε, ὡς ἀληθῶς κινδυνεύει καὶ ἀηδὲς εἶναι ἀνὴρ ἀδολέσχης. ΘΕ. Τί δαί; πρὸς τί τοῦτ' εἶπες; ΣΩΚ. Τὴν ἐμμαντοῦ δυσμαθίαν δυσχεράνας καὶ ὡς ἀληθῶς ἀδολεσχίαν.

<sup>2</sup> Introduction to the *Phaedo*, § 3 (Oxford, 1911). I must confess my inability to see any connexion between the Platonic *idéai* and the *εἶδη* of the early philosophers with which Dr. Burnet seeks to identify them. Greek Philosophy: Thales to Plato (London, 1914). The two conceptions seem to me to be totally different.

<sup>3</sup> τὸν ὡς ἀληθῶς κυβερνητικὸν (that is τὸν φιλόσοφον) οὐχ ἡγείναι ἂν τῷ ὄντι μετεωροσκοπεῖν τε καὶ ἀδολέσχην καὶ ἄχρηστον καλεῖσθαι; Socrates is speaking.



of the words *μετεωροσκόπος* and *ἀδολέσχης*, as epithets which the crowd would be likely to apply to the true philosopher engaged in public life, may well be thought to involve a reference to the *μετεωροσοφιστὴς* and *ἀδολέσχης* of the Clouds. And we have already seen that, in the Symposium, Alcibiades, holding forth to both Socrates and Aristophanes, cites the description given in Clouds 362 of the philosopher's gait and demeanour as he paced through the streets of Athens, *βρενθυόμενος καὶ τῶφθαλμῶ παραβάλλων*.

These are all references to the Clouds from treatises composed for other purposes ; but it seems to have escaped notice that the Euthydemus of Plato is in reality nothing more than a revised edition of the Clouds ; an attempt to fit upon the right head the cap of the Aristophanic satire ; a diversion of its attack from Socrates, the nominal target, to the real target, the Sophists. In the Euthydemus it is Socrates himself who, as the plain ignorant man, resorts, just as Strepsiades does in the Play, to the Professors of wisdom, in the hope that they may make him wise. He cannot of course, even in irony, be lowered to the level of Strepsiades, but is a sort of composite personage, a mixture of Strepsiades and the *δίκαιος λόγος*. But the "Thurian Sophists" of the Dialogue (the description itself is perhaps a reminiscence of the *Θουριομάντεις* of Clouds 332) answer in every particular to the Socrates of the Play. "These are the men," says Aristophanes of the Socratics, "who will teach you, if you give them silver, to overcome by speaking whether right or wrong." (Clouds 98, 99.) "These are the men," says Plato of the Sophists, "who will teach you, if you give them silver, to fight with words, and overcome whatever is said, whether it be true, or whether it be false." (Euthydemus, chaps. 1, 30 ; pp. 272 A, B, 304 C.) So eager is Strepsiades to learn of the Socratics that he will put himself absolutely into their hands, to be dealt with as they please, yea even if they should strip off his skin and use it for a leathern bottle (Clouds 439-42). So eager are Socrates and young Ctesippus to learn of the Sophists that they will put themselves absolutely into their hands to be dealt with as they please, yea, even if they should strip off their skin, so



that it be not made into a leathern bottle. (Euthydemus, chap. 13, p. 285 C, D.) But when the Sophists are induced to give a specimen of their teaching, it turns out to be a mere quibbling upon words, an ἀκρίβεια λόγων (Euthydemus, chap. 16, p. 288 A), of much the same class as the specimen of Socratic teaching given in Clouds 658–91. And just as the δίκαιος λόγος is called by the ἄδικος both ἀρχαῖος and Κρόνος for not appreciating the New Criticism (Clouds 915, 929), so is Socrates for the same reason called both ἀρχαιότερος τοῦ δέοντος and Κρόνος by the Sophists in the Euthydemus (chaps. 16, 22, pp. 287 B, 295 C). Strepsiades is called ἀμαθής and σκαιός in the Clouds (492, 629, 655). Socrates calls himself ἀμαθής and σκαιός in the Euthydemus (chap. 22, p. 295 D). Strepsiades asks pardon (σύγγνωθί μοι) for his ignorance in the Clouds (138); Socrates asks pardon (συγγίγνωσκε μοι) for his ignorance in the Euthydemus (chap. 22, p. 296 A). And no more exact description could be given of the Socratics in the Clouds than that which is finally given of the Sophists in the Euthydemus as ληρούντων καὶ περὶ οὐδενὸς ἀξίων ἀναξίαν σπουδὴν ποιουμένων (chap. 30, p. 304 E). There are many other small links between the Play and the Dialogue which, though trifling in themselves, may yet be worth recording. Such are the use of the phrase εἰ μὴ μάλινομαι, *I were mad else*, in an answer (Clouds 660; Euthydemus, chap. 12, p. 283 E); the question about Ζεὺς πατρῶος (Clouds 1468; Euthydemus, chap. 28, p. 302); the elliptical use of ἀλλ' εἴπερ (Clouds 227; Euthydemus, chap. 22, p. 296 B); the statement that the teaching was δημοτικόν (Clouds 205; Euthydemus, chap. 29, p. 303 D); perhaps also the argument about λίθος in Euthydemus, chap. 24 (p. 298 A), compared with Clouds 1202. And if there are in the Dialogue reminiscences of other Aristophanic Comedies, this does but show how present the poet was to the mind of Plato when he was composing the Euthydemus.

For however Plato may have resented what he could not but consider the unfair caricature of his Master, he did not allow his resentment to lessen the admiration which he felt for the surpassing genius of the

caricaturist. "He greatly delighted," says Olympiodorus<sup>1</sup>, "in the Comedies of Aristophanes and the Mimes of Sophron; so much so, indeed, that when he died these works, we are told, were discovered in his bed<sup>2</sup>. And they helped him much in giving a dramatic character to his dialogues. And on Aristophanes he wrote the following epigram:—

The Graces sought a heavenly shrine which ne'er  
Shall come to nought,  
And in thy soul, Immortal Poet, found  
The shrine they sought."

Xenophon only once, I think, places in the mouth of Socrates language which may reasonably be considered to allude to the Aristophanic satire; and that is in the eleventh chapter of the dialogue called *Oeconomicus*. There Socrates is telling a friend how he made the acquaintance of Ischomachus, whom he describes as a perfect gentleman; and Ischomachus, he says, "explained the principles on which he conducted his life, and begged me, if anything in them was amiss, to set it right for him. 'How is that possible,' said I, 'when *you* are an accomplished and finished gentleman, and *I* am a man supposed ἀδολεσχεῖν τε καὶ ἀερομετρῆν<sup>3</sup>?' " But shortly afterwards in the same dialogue, Ischomachus, explaining the efforts he had made to become an effective speaker, observes that he can now speak fairly well with a good cause, "but I am unable, Socrates," he adds, τὸν ἥττω λόγον κρείττω ποιεῖν. And in his *Symposium* he makes a vulgar fellow exclaim, "I say, Socrates, are you the man they call the Phrontist?" And on Socrates admitting

<sup>1</sup> ἔχαιρε δὲ πάντῃ καὶ Ἀριστοφάνει τῷ κωμικῷ καὶ Σώφρονι· παρ' ὧν καὶ τὴν μίμησιν τῶν προσώπων ἐν τοῖς διαλόγοις ὠφελήθη. λέγεται δὲ οὕτως αὐτοῖς χαίρειν ὥστε καὶ, ἥνίκα ἐτελεύτησεν, εὑρεθῆναι ἐν τῇ κλίνῃ αὐτοῦ Ἀριστοφάνην καὶ Σώφρονα. καὶ ἐπίγραμμα δὲ τοιοῦτον εἰς Ἀριστοφάνην αὐτὸς πεποίηκεν

Αἱ Χάριτες, τέμενός τι λαβεῖν ὕπερ οὐχὶ πεσεῖται  
ζητοῦσαι, ψυχὴν εὖρον Ἀριστοφάνους.

Life of Plato, given in the first volume of Bekker's *Variorum* edition of Plato's works.

<sup>2</sup> Possibly this may have been the origin of the story about St. Chrysostom: see the Introduction to the *Acharnians*, pp. li-vi.

<sup>3</sup> ἀλλ' ἐγὼ μὲν δὴ, ἔφην, πῶς ἂν δικαίως μεταρρυθμίσαιμι ἄνδρα ἀπειργασμένον καλὸν τε κάγαθον, καὶ ταῦτα ὧν ἀνὴρ ὅς ἀδολεσχεῖν τε δοκῶ καὶ ἀερομετρῆν.

it, he goes on, "Then pray tell me how many flea-feet you are distant from me; for that, they say, is what you measure<sup>1</sup>."

Having regard to the date of the *Clouds*, it is plain, as Dr. Burnet<sup>2</sup> very justly observes, that the satire is mainly directed against "the earlier Socrates," who was still busied with scientific and cosmological theories, and had not yet discovered that "the proper study of mankind is man." But it must, I think, be admitted that even "the later Socrates" was apt to exercise his unrivalled argumentative powers in a manner which invited caricature<sup>3</sup>.

Although the *Clouds* is, to my mind, one of the most perfect Comedies that ever existed, I suspect that, had I been one of the *πέντε κριταί*, I should have willingly concurred with my colleagues in awarding the

<sup>1</sup> εἰπέ μοι, πόσους ψύλλης πόδας ἐμοῦ ἀπέχεις· ταῦτα γάρ σε φασὶ γεωμετερεῖν.—Xenophon, *Symposium*, vi. 8. The reading of the passage is uncertain, but I think it should be read as I have given it. Aristophanes seems to have invented the word *φροντιστήριον*, and if he did not also invent the word *φροντιστής*, it would seem to have been entirely through the *Clouds* that the term was affixed, as a sort of nickname, on Socrates.

<sup>2</sup> Greek Philosophy, § 112.

<sup>3</sup> In my former edition I followed Diogenes Laertius (ii. 43, 44) in stating that the Athenians repented of having put Socrates to death, and in quoting from the *Palamede* of Euripides the lines (as applicable to Socrates)

ἐκάνετε, ἐκάνετε τὰν πάνσοφον  
τὰν οὐδὲν ἀλγύνουσιν ἀηδὸνα Μουσᾶν.  
*Ye have slain—ye have slain—the wisest in song,  
The Nightingale of Science who had done you no wrong.*

And doubtless, after Plato's idealization—one might almost say his apotheosis—of his master, individuals here and there might wonder if it had been right to put out of the world so saintly and lovable a character; but there is no reason to believe that any feeling of this kind was ever entertained by the Athenian public. And as to the lines from the *Palamede*, it is incredible that they should ever have been considered as applicable to the case of Socrates. It is true that the tragedies of Euripides, like those of Aeschylus and Sophocles, were privileged to be acted after their author's death; but the *Palamede*, a dull play, had been exhibited some fifteen years before the death of Socrates, being in the *Thesmophoriazusae* treated as an old work even then, and contrasted with the brand-new *Helen*, which itself was brought out in the year 411 B.C.



prize to the Wine-flagon (Πυρίν). Cratinus was the old favourite of the Athenian public; he had been for years the king of the comic stage; his choral songs were sung everywhere and by everybody; and even the scanty fragments which have reached us of his works enable us to appreciate that hearty and rollicking humour which was really more consentaneous to the reckless abandonment of the Dionysian festival than were the more refined wit and loftier aims of Aristophanes. His broad and jovial thoughts and jests required no effort on the part of his audience to understand and enjoy them; he employed the Homeric hexameter with almost Homeric vigour; and we can well believe that the performance of his Comedies was accompanied by a continuous tumult of cheering and laughter. But now his position as a dramatist was being overtopped by the rising genius of Aristophanes. We do not know if they had competed with each other before the year 425 B.C.; but we know that for the Lenaeon festival of that year each of them sent in a Comedy to the Archon; that both were accepted; and that the prize was awarded to the *Acharnians* of Aristophanes, a Play which has been read with enjoyment by generation after generation for more than two thousand years; whilst "*The Storm-tossed*" (Χειμαζόμενοι) of Cratinus not only failed, but sank at once into perpetual oblivion. At the Lenaeon festival of the following year exactly the same thing happened. The two rivals met again; and again the prize was awarded to Aristophanes for a Comedy, the *Knights*, which we are still enjoying; and again the Play of Cratinus, "*The Satyrs*," failed, and disappeared for ever. In the Parabasis of the *Knights* the younger poet took upon himself to rally the elder, acknowledging the boundless popularity of his earlier works, and not disputing their merit, but treating him as having now fallen into his dotage, and become a mere driveller from old age and drunkenness. This was too much. The veteran roused himself, and conceived the idea, as brilliant as it was daring, of making Himself the subject of a Comedy. Though intended as a reply to Aristophanes, the Play, so far from traversing the charge of drunkenness, explicitly confesses and avoids it. Its plot, *οἰκονομία*, is to some extent disclosed by the Scholiast on



Knights 400. "Cratinus," he says, "though he had ceased to write Plays and compete in the theatrical contests<sup>1</sup>, yet being, as I suppose, exasperated by the attack made upon him in the Knights, again composed a drama which he called the Wine-flagon, and which was a satire on himself and τὴν Μέθην (*Mademoiselle Ivresse*). In this Play he represented Comedy as his lawful wife who wished to give up cohabitation with him, and had issued against him a writ for ill-usage. Some friends of Cratinus meet her, and entreating her to do nothing hastily, ask her the cause of her hostility to her husband. And she blames him because he no longer keeps faithful to Comedy, but spends all his time with *Mademoiselle Ivresse*. But it may be as well to set down here some of the lines most appropriate to our present purpose:—

But to return.

Once his whole soul was set on me, his wife,  
And much he railed on courtesans; but now  
What with old age and *Mademoiselle Ivresse*  
He is altogether changed from what he was<sup>2</sup>."

So far the Scholiast, who tells us nothing of the incidents which followed upon the wife's complaint. But the surviving fragments of the Comedy enable us in some measure to piece out the remainder of the plot, though

<sup>1</sup> This is not accurate. He exhibited Comedies in both the preceding years.

<sup>2</sup> ὅπερ μοι δοκεῖ παροξυνθεῖς ἐκεῖνος, καίτοι τοῦ ἀγωνίζεσθαι ἀποστὰς καὶ ξυγγράφειν, πάλιν γράφει δρᾶμα τὴν Πυτίνην, εἰς αὐτὸν τε καὶ τὴν Μέθην. οἰκονομία δὲ κέχρηται τοιαύτῃ. τὴν Κωμωδίαν ὁ Κρατῖνος ἐπλάσαστο αὐτοῦ εἶναι γυναῖκα καὶ ἀφίστασθαι τοῦ συνοικεσίου τοῦ σὺν αὐτῷ θέλειν, καὶ κακώσεως αὐτῷ δίκην λαγχάνειν. φίλους δὲ παρατυχόντας τοῦ Κρατίνου δείσσειν μηδὲν προπετὲς ποιῆσαι, καὶ τῆς ἔχθρας ἀνερωτᾶν τὴν αἰτίαν, τὴν δὲ μέμφεσθαι αὐτῷ ὅτι μὴ κωμωδοῖη μηκέτι, σχολάζοι δὲ τῇ Μέθῃ. οὐδὲν δὲ χεῖρον πολυμαθίας ἔνεκεν αὐτὰ τὰ ἐπιτήδεια τῶν ἰάμβων ἐκλέξαντα θεῖναι ταῦτα,

“ἀλλ’ ἐπανατρέψαι βούλομαι εἰς τὸν λόγον.  
πρότερον ἐκεῖνος πρὸς ἐμὲ τὴν γυναῖκ’ ἔχων  
τὸν νοῦν, κάκ’ εἶπε πόλλ’ ἑταίρας· ἀλλὰ νῦν  
ἅμα μὲν τὸ γῆρας, ἅμα δὲ μοι Μέθη δοκεῖ  
οὐδέποτ’ αὐτοῦ πρότερον.” καὶ τὰ ἐξῆς.

In the second of these lines I have ventured to substitute ἐμὲ τὴν for the ἐτέραν of the MSS. and editions, which gave no sense at all. And in the third line I have substituted κάκ’ εἶπε πόλλ’ ἑταίρας for κακὰς εἶποι πρὸς ἐτέραν. Cf. *Acharnians* 640. The concluding line is too mutilated and corrupt to admit of restoration.

they are not many in number, and some of them are mere words or phrases, and others disconnected lines, which convey no information as to the character of the Play. None of them can, I think, with any probability be assigned to the period *preceding* the wife's complaint with which the Scholiast's narrative terminates; but two of them seem undoubtedly to belong to that very speech. They are as follows:—

His wife I was, but am no longer now<sup>1</sup>.

And again:—

Now if he see a little ripe Mendaeon  
He follows it and cries *Oh me! how fair*  
*And tender! Is it strong enough to bear*  
*Three parts of water?*<sup>2</sup>

This of course leaves us where the Scholiast left us. But if the line “but water-drinkers nothing smart can say<sup>3</sup>” comes from this Comedy (as is generally assumed, but perhaps without sufficient grounds), it would seem that the friends, after listening to the wife's complaint, betake themselves to Cratinus and advise him to drink no longer wine but to restrict himself entirely to water. This advice he would naturally reject, and he may have employed the line in question to indicate one of his reasons for rejecting it. Thereupon his friends take counsel together to consider what they can do to wean him from his excessive wine-

<sup>1</sup> γυνή δ' ἐκείνου πρότερον ἦ, νῦν δ' οὐκέτι.—Scholiast on *Odyssey*, viii. 186.

<sup>2</sup> νῦν δ' ἦν ἔδῃ Μενδαῖον ἡβῶντ' ἀρτίως  
οἰνίσκον, ἔπεται κάκολουθεῖ καὶ λέγει  
οἴμ', ὡς ἀπαλὸς καὶ λευκός. ἀρ' οἶσει τρία;—*Athenaeus* i, chap. 53.

The Mendaeon wine, from Mende on the peninsula of Pallene, was very popular at Athens; and wine and water were commonly mixed in the proportion of three parts water to two parts or one part wine; see *Knights* 1187, 1188 and the *Commentary* there. And with ἀπαλὸς καὶ λευκός compare *Birds* 668. The present passage is explained in *Dobree's Adversaria*, ii. 295.

<sup>3</sup> οἶνός τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῶ.  
ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι-σοφόν.

*Anthology*, *Nicaenetus* 4. See the *Commentary* on *Knights* 536. It seems to me that the iambic cannot be separated from the hexameter, and that both together are the words of Cratinus.

bibbing. And one of them, or it may be his wife, hits upon a new expedient to prevent his drinking any wine at all.

How shall we stay him, how,  
From all this drinking, this excessive drinking?  
I know! I'll smash his flagons and his cups,  
And all his casks I'll shatter into bits,  
And all the drinking-vessels in the house:  
He shall not have one small liqueur-glass left<sup>1</sup>.

This drastic remedy is tried at once; and thus is Cratinus perforce reduced to sobriety. And now in his soberer mood he reviews his past career, and determines to have nothing more to do with Μέθη, for like Philocleon in the Wasps "he feels his former life was wrong."

Now in my heart I feel my wrongful ways  
My most egregious folly<sup>2</sup>.

So the old sinner, now a water-drinker, returns to his first love, Comedy. But does he experience the truth of his own adage that "water-drinkers nothing smart can say"? Far from it. To his own delight and the amazement of his friends, he finds himself able to pour forth such a copious stream of comic verse that if something is not done to stop him he will inundate the whole place with floods of poetry.

O King Apollo! what a flow of words!  
Gurgle the watersprings! twelve founts in one  
His mouth! a whole Ilissus in his throat!  
Mercy! if someone dam not up his mouth,  
He'll deluge everything with comic verse<sup>3</sup>.

1 πῶς τις αὐτὸν, πῶς τις ἂν  
ἀπὸ τοῦ πότου παύσειε, τοῦ λίαν πότου;  
ἐγὼ δα. συντρίψω γὰρ αὐτοῦ τοὺς χόας,  
καὶ τοὺς καδίσκους συγκεραυνώσω σποδῶν  
καὶ τᾶλλα πάντ' ἀγγεία τὰ περὶ τοῦ πότου,  
κοῦδ' ὀξύβαφον οἰνὴρὸν ἔτι κεκτῆσεται.—Athenaeus xi, chap. 87.

2 ἀτὰρ ἐννοοῦμαι δὴ τὰς μοχθηρίας  
ἡλιθιότητος τῆς ἐμῆς.—Priscian xviii. 203.

3 ἄναξ Ἀπολλὸν τῶν ἐπῶν τοῦ ρεύματος.  
καναχοῦσι πηγαί· δωδεκάκρουνον τὸ στόμα·  
Ἰλισσοῦς ἐν φάρνγγι. τί ἂν εἵποιμί σοι;  
εἰ μὴ γὰρ ἐπιβύσει τις αὐτοῦ τὸ στόμα,  
ἅπαντα ταῦτα κατακλύσει ποιήμασιν.—Scholiast on Knights 526.



That this passage belongs to the later phase when Cratinus has become a total abstainer, and does not, as Meineke supposes, occur in the earlier part of the Comedy while he was still a wine-bibber, is sufficiently plain from the fact that he no longer borrows his inspiration from the Wine-flagon but is overflowing with springs, fountains, and rivers of *water*.

The veteran's personal retort upon the attack made upon him in the Parabasis of the Knights no doubt appeared in the Parabasis of the Wine-flagon—

*Who may YOU be, some dainty spectator will ask, you poor-little-maxim deviser, You weaver of subtlety-cobwebs, you small Euripidaristophanizer*<sup>1</sup>?

We can well imagine that throughout the performance the entire audience would be convulsed with laughter at this original and daring venture of their old favourite, and that the judges, following their lead, would have no hesitation in awarding to the veteran the prize of the ivy crown.

About the "Connos" of Ameipsias we have little certain information. Athenaeus (v. 59, p. 218 C), speculating as to the date of Protagoras's visit to Athens, observes that Ameipsias in the Connos (which, as we see, competed with the Clouds in 423 B.C.) οὐ καταριθμεῖ αὐτὸν ἐν τῇ τῶν φροντιστῶν χορῷ, whilst Eupolis in the Flatterers (which competed with the Peace in 421 B.C.) τὸν Πρωταγόραν ὡς ἐπιδημοῦντα εἰσάγει, and therefore concludes that he arrived at Athens between those two dates. What then is the meaning of the statement that Ameipsias did not reckon Protagoras ἐν τῇ τῶν φροντιστῶν χορῷ? It is, I believe, universally assumed to imply that the Chorus of the Play consisted of well-known Phrontists, which is of course possible, but seems to me in the highest degree improbable. It would be quite contrary to the practice of the Old Comedy that all the twenty-four members of the Chorus should be

<sup>1</sup>

σὺ δὲ τίς; κομψός τις ἔροιτο θεατῆς,  
ὑπολεπτολόγος, γνωμιδιώτης, Εὐριπιδαριστοφανίζων.

Scholiast on Plato's Apology. See the second "Life of Aristophanes" in Volume I of this work.



named in the Play, and should represent twenty-four distinct individuals, nor does it seem likely that there would have been twenty-four Phrontists sufficiently well known at Athens to justify their being named in a Comic Play, or that so eminent a man as Protagoras should have been represented not by an Actor but by a mere Choreutes. Nor, indeed, are the words οὐ καταριθμεῖ ἐν τῇ τῶν φροντιστῶν χορῷ at all apt for informing us that Ameipsias did not make Protagoras a member of his Chorus. It seems far more probable that Athenaeus is employing the word χορὸς in the signification which it so frequently bears of a *group* or *company*; and that in the Comedy one of the speakers, enumerating the Sophists then resident in Athens, did not include Protagoras in the list.

There is also a passage in Diogenes Laertius which, though it does not name the Connos, is thought by many to refer to it. "The Comic Poets," he says, "when they are poking fun at Socrates, are often unconsciously praising him <sup>1</sup>." And after quoting Clouds 412-17, he proceeds, "And Ameipsias, bringing him on the stage in a gaberline, says as follows:—

O Socrates, best of a very few men, but most unimportant of many,  
To Us are you come? You are hardy and strong; but whence will you get you  
a jerkin?

No shoes are you wearing: and that, I suppose, from the insolent scorn of the  
cobblers.

Yet poor as he is and hungry, the rich he ne'er condescended to flatter<sup>2</sup>."

<sup>1</sup> Porphyry, we are told, fell into the same mistake in his attack upon Origen: διαβάλλειν μὲν πειράται, συνιστῶν δὲ ἄρα τὸν ἄνδρα ἐλάνθανε.—Eusebius, H.E. vi. 19. 2.

<sup>2</sup> οἱ κωμωδοποιοὶ λανθάνουσιν ἑαυτοὺς, δι' ὧν σκώπτουσιν ἐπαινοῦντες αὐτόν. . . . Αμεϊψίας δ' ἐν τρίβωνι παράγων αὐτόν φησιν οὕτως

(A) ΣώκρATES, ἀνδρῶν βέλτιστ' ὀλίγων, πολλῶν δὲ ματαιόταθ', ἡκεις  
καὶ σὺ πρὸς ἡμᾶς; καρτερικός γ' εἶ. πόθεν ἂν σοι χλαῖνα γένοιτο;  
τοῦτ' τὸ κακὸν τῶν σκυτοτόμων κατ' ἐπήρειαν γεγένηται.

(B) οὔτος μέντοι πεινῶν οὕτως οὐπώποτ' ἔτλη κολακεῦσαι.—Diog. Laert. ii. 27, 28. Of the six lines previously quoted from the Clouds not a single line is given correctly: and we have no reason to expect any greater accuracy in these four lines of Ameipsias. But I see no reason for Hermann's suggestion that something has dropped out between the second and third lines, and that the third line belongs to a new speaker. The first speaker is wondering at the fortitude of Socrates in coming in barefoot clad only in a gaberline. When he says τοῦτ' τὸ κακὸν he is

The change from the second person to the third seems to show that the last line belongs to another speaker.

Have we then sufficient grounds for attributing these lines to the Connos? I cannot think so. Had Socrates been introduced in a similar fashion on the stage in the two competing Comedies, the *Clouds* and the *Connos*, we should surely have found in the Arguments or Scholia some hint of so interesting a coincidence. It seems far more probable that in some later Comedy Ameipsias borrowed the idea of Aristophanes.

There have been several translations of the *Clouds* into English verse. The earliest was by Richard Cumberland, A.D. 1798. This was followed by a translation in *Blackwood's Magazine*, October, 1835. The name of the author was not given, but as in the December number of the same year a translation of the *Plutus*, very similar in style, bore the signature of [Sir] Daniel Sandford, we may safely attribute to him the authorship of the previous translation of the *Clouds*. Then came the translation by Benjamin Dann Walsh, A.D. 1837<sup>1</sup>. These were the only translations previous to the first edition of mine; but since then there has been a translation by Leonard Hampson Rudd, published in 1867; and another was published by Messrs. A. D. Godley and C. Bailey in 1905, an excellent translation, but being intended merely as an accompaniment to the performance of the Greek Play at Oxford, it omits many important scenes and passages of the original.

pointing to the bare feet. The second speaker, addressing the first, observes that notwithstanding his poverty Socrates has never stooped to be a flatterer or parasite.

<sup>1</sup> There was but one edition of Mr. Walsh's "*Acharnians, Knights, and Clouds*," and in the Introductions to the *Acharnians* and the *Knights* I stated that it was published in 1848. That was the date given on the title-page of my copy. But Mr. H. Buxton Forman was kind enough to point out that it was really published in 1837. At that time Mr. Walsh contemplated translating all the Comedies, and the title-page ran "*The Comedies of Aristophanes in three volumes, Vol. I*" without any mention of the particular comedies contained in that volume. But in 1848 the title was altered to "*Aristophanes. The Acharnians, Knights, and Clouds*" with no reference to any further comedies. And the publisher is no longer A. H. Baily, but Henry G. Bohn.

I commenced the publication of the Comedies of Aristophanes with the first edition of the present Play in 1852. I close it with this second edition in 1915. And I hope that I am not intruding personal matters too much upon the reader when I say that I owe my first real acquaintance with Aristophanes, as I owe all other advantages of my life, to my brother, Thomas Englesby Rogers, of Yarlington House, Somerset. When I was elected to a Scholarship at Wadham, he was a Fellow of Corpus Christi, and one evening shortly afterwards, when all the rest of the family had retired, he went through the Clouds with me. We intended to finish it that night, but I remember that when we reached line 901 we were both for the moment puzzled by the word 'γαῦρ' (as it was written in the text we had before us) and postponed the remainder of the Play to the following night. He was an admirable scholar, and made me realize the Comedy so vividly that almost before we had come to the end it began to turn itself into verse in my mind, the first lines which so suggested themselves being the speech of Strepsiades 420-2. The translation and notes were completed while I was still an undergraduate, and were in the printer's hands in the summer of 1851. More than sixty-four years have passed away since then, and I felt that I ought entirely to rewrite the translation; but when I set myself to do so I discovered that I was merely depriving it of whatever life and brightness it possessed; and I have therefore contented myself with revising it, and occasionally rewriting a few lines. The Commentary, however, is almost entirely new, and such notes as have been retained from the earlier edition are distinguished by inverted commas, followed by the date "1852."

EASTWOOD, STRAWBERRY HILL,  
*September, 1915.*



## ΤΠΟΘΕΣΕΙΣ.

## Ἑπόθεσις Νεφέλων Ἀριστοφάνους.

Φασὶ τὸν Ἀριστοφάνην γράψαι τὰς Νεφέλας ἀναγκασθέντα ὑπὸ Ἀνύτου καὶ Μελίτου<sup>1</sup> ἵνα προδιασκέψαιντο ποιοὶ τινες εἶεν Ἀθηναῖοι κατὰ Σωκράτους ἀκούοντες. εὐλαβοῦντο γὰρ ὅτι πολλοὺς εἶχεν ἐραστὰς καὶ μάλιστα τοὺς περὶ Ἀλκιβιάδην, οἳ καὶ ἐπὶ τοῦ δράματος τούτου μὴδὲ νικῆσαι ἐποίησαν τὸν ποιητὴν. ὁ δὲ πρόλογός ἐστι τῶν Νεφέλων ἀρμοδιώτατα καὶ δεξιώτατα συγκείμενος. Πρεσβύτης γάρ ἐστιν ἄγροικος, ἀχθόμενος παιδὶ ἀστικοῦ<sup>2</sup> φρονήματος γέμοντι, καὶ τῆς εὐγενείας εἰς πολυτέλειαν ἀπολεαυκότη. ἡ γὰρ τῶν Ἀλκμαιωνιδῶν οἰκία, ὅθεν ἦν τὸ πρὸς μητρὸς γένος ὁ μειρακίσκος, ἐξ ἀρχῆς, ὥς φησιν Ἡρόδοτος<sup>3</sup>, τεθριπποτρόφος ἦν καὶ πολλὰς ἀνηρημένη νίκας, τὰς μὲν Ὀλυμπίαςι, τὰς δὲ Πυθοί, ἐνίας δὲ Ἰσθμοί καὶ Νεμέα καὶ ἐν ἄλλοις πολλοῖς ἀγῶσιν.

All these Arguments are found in V. and (save where otherwise stated) are given here as they appear in that MS. R. gives no Argument to this Play. Aldus gives them all, in a different order and with some variations, and adds another, of no value, by Thomas Magister.

<sup>1</sup> This idle tale, which is found also in Aelian (V. H. ii. 13), has long been exploded. See Gilbert Cooper's *Life of Socrates* (London, A. D. 1750), p. 55, note. More than twenty-three years after the exhibition of the *Clouds*, Meletus was still νέος and ἄγνως, and until he came forward as his accuser his very name was unknown to Socrates; Plato, *Euthyphron*, *ad init.* And apart from evidence of this kind, the story itself is a patent absurdity, as

is also the suggestion that the defeat of the Play was caused by the young Alcibiades. The real cause of its defeat was, as is hinted in *Wasps* 65, that it was too refined and philosophic for a Dionysian audience, who came to the theatre to be regaled by a broad farce.

<sup>2</sup> ἀστικοῦ. I do not know why this is described by Blaydes, and after him by Hall and Geldart, as an emendation by Dindorf. It is the reading of V., and having been introduced into the text from that MS. by Bekker, has ever since been followed. In Aldus the word was spelled ἀστυκοῦ, and so all the older editions.

<sup>3</sup> See *Hdt.* vi. 125. The phrase οἰκὴ τεθριπποτρόφος is used in vi. 35 of the family to which Miltiades belonged.

εὐδοκιμοῦσαν οὖν ὄρων ὁ νεανίσκος ἀπέκλινε πρὸς τὸ ἦθος τῶν πρὸς μητρὸς προγόνων.

Ἄλλη<sup>1</sup>.

- πατὴρ τὸν υἱὸν σωματίζειν βούλεται·  
καὶ τῆς περὶ αὐτὸν ψυχρολογίας διατριβῇ  
ικανή· λόγων τ' ἀπόνοια πρὸς τούναντίον.  
χορὸς δὲ Νεφελῶν ὡς ἐπωφελῇ λέγων,  
5 καὶ τὴν ἀσέβειαν Σωκράτους διεξιὼν.  
ἄλλαι τε περὶ τάνδρως κατηγορίαι πικραί.  
καὶ τῶν μαθητῶν εἰς πατραλοίας ἐκτόπως.  
εἴτ' ἐμπυρισμὸς τῆς σχολῆς τοῦ Σωκράτους.  
τὸ δὲ δρᾶμα τοῦτο τῆς ὅλης ποιήσεως  
10 κάλλιστον εἶναί φησι καὶ τεχνικώτατον.

ἐτέρως. ἡ ὑπόθεσις Νεφελῶν<sup>2</sup>.

Πρεσβύτες τις Στρεψιάδης, ὑπὸ δανείων καταπονούμενος διὰ τὴν ἵπποτροφίαν τοῦ παιδὸς, δεῖται τούτου φοιτήσαντος<sup>3</sup> ὡς τὸν Σωκράτην

<sup>1</sup> In V., and in Aldus, this doggerel is written as if it were prose, though Aldus prefixes the words ἄλλως διὰ στίχων. Neither heads it with the usual title Ἀριστοφάνους γραμματικῷ. It is in many places unintelligible, and too corrupt to admit of emendation. (Line 4) For χορὸς Hermann reads χορὸν, and ἐπωφελῆς for ἐπωφελῇ. ἐπωφελῇ λέγων is the reading of Aldus. V. has merely ἐπιλέγων. (Line 6) τε περὶ τάνδρως is my suggestion. V. has θ' ὑπὲρ ἀνδρὸς and Aldus θ' ὑπ' ἀνδρὸς, both contra metrum. Hermann proposed either ὑπὸ τάνθρώπου or ὑπ' ἀνδρὸς ἔτι. Bothe reads ἄλλαι τε τάνδρως καί. (Line 7) εἰς Hermann. εἰς V. Aldus. (Line 9) τοῦτο omitted by V. is supplied by Aldus. For some in-

scrutable reason Hermann and Dindorf tear this and the following line from the doggerel, and treat them as prose, Dindorf, indeed, removing them altogether from this place and inserting them in the midst of the subsequent hypotheses. This extraordinary proceeding was speedily reversed, and the lines restored to their proper place.

<sup>2</sup> This is the only hypothesis given by Brunck, who says "Argumentum ad fidem codd. edidi." He does not however specify the MSS. in which he found it, or mention which of his alterations were derived from that source, and which were conjectures of his own.

<sup>3</sup> φοιτήσαντος Aldus. φοιτήσαντος V. φοιτήσαντα Brunck.

μαθεῖν τὸν ἥττονα λόγον, εἴ πως δύναιτο τὰ ἄδικα λέγων ἐν τῷ δικαστηρίῳ τοὺς χρήστας νικᾶν καὶ μηδενὶ τῶν δανειστῶν μηδὲν ἀποδοῦναι. οὐ βουλομένου δὲ τοῦ μειρακίσκου, διαγνοὺς αὐτὸς ἐλθὼν μανθάνειν, μαθητὴν τοῦ Σωκράτους ἐκκαλέσας τινὰ διαλέγεται. ἐκκυκληθείσης<sup>1</sup> δὲ τῆς διατριβῆς, οἳ τε μαθηταὶ κύκλῳ καθήμενοι πιναροὶ συνορῶνται, καὶ αὐτὸς ὁ Σωκράτης ἐπὶ τῆς κρεμάθρας αἰωρούμενος καὶ ἀποσκοπῶν τὰ μετέωρα θεωρεῖται. μετὰ ταῦτα τελεῖ<sup>2</sup> παραλαβὼν τὸν πρεσβύτερον, καὶ τοὺς νομιζομένους παρ' αὐτῷ θεοὺς, Ἀέρα προσέτι δὲ Αἰθέρα καὶ Νεφέλας κατακαλεῖται. πρὸς δὲ τὴν εὐχὴν εἰσέρχονται Νεφέλαι ἐν σχήματι Χοροῦ, καὶ, φυσιολογήσαντος οὐκ ἀπιθάνως τοῦ Σωκράτους, ἀποστᾶσαι πρὸς τοὺς θεατὰς περὶ πλειόνων διαλέγονται. μετὰ δὲ ταῦτα ὁ μὲν πρεσβύτερος διδασκόμενος ἐν τῷ φανερωῖ τινὰ τῶν μαθημάτων<sup>3</sup> γελωτοποιεῖ. καὶ ἐπειδὴ διὰ τὴν ἀμαθίαν ἐκ τοῦ φροντιστηρίου ἐκβάλλεται, ἄγων πρὸς<sup>4</sup> βίαν τὸν υἱὸν συνίστησι τῷ Σωκράτει. τούτου δὲ ἐξαγαγόντος αὐτῷ ἐν τῷ θεάτρῳ τὸν ἄδικον καὶ τὸν δίκαιον λόγον, καὶ διαγωνισθεὶς ὁ ἄδικος πρὸς τὸν δίκαιον λόγον, καὶ παραλαβὼν αὐτὸν ὁ ἄδικος λόγος διδάσκει. κομισάμενος δὲ αὐτὸν ὁ πατὴρ ἐκπεπονημένον ἐπηρεάζει τοῖς χρήσταις καὶ ὥς κατωρθωκὸς εὐωχεῖ παραλαβὼν. γενομένης δὲ περὶ τὴν εὐωχίαν ἀντιλογίας, πληγὰς λαβὼν ὑπὸ τοῦ παιδὸς βοὴν ἵστησι, καὶ προσκαταλαλούμενος<sup>5</sup> ὑπὸ τοῦ παιδὸς ὅτι δίκαιον τοὺς πατέρας ὑπὸ<sup>6</sup> τῶν υἱῶν ἀντιτύπτεσθαι, ὑπεραλγῶν διὰ τὴν πρὸς τὸν υἱὸν σύγκρουσιν ὁ γέρον κατασκάπτει καὶ ἐμπύπρησι τὸ φροντιστήριον τῶν Σωκρατικῶν. τὸ δὲ δρᾶμα τῶν πάνυ δυνατῶς πεποιημένων.

<sup>1</sup> ἐκκυκληθείσης. Apparently the first to suggest this in the place of ἐκλυθείσης (V. Aldus, Brunck) was Dubner in his edition of the Aristophanic Scholia (Paris 1842). "Mirum ni ἐκκυκληθείσης scripsit grammaticus," he says, p. 418. It was subsequently suggested by Bergk, and is now generally adopted: see the Commentary on line 183.

<sup>2</sup> τελεῖ Aldus, Brunck. τελεῖν V.

<sup>3</sup> μαθημάτων Aldus, Brunck. μαθητῶν V.

<sup>4</sup> ἄγων πρὸς Brunck. διάγων πρὸς Aldus. διάγων κατὰ V.

<sup>5</sup> προσκαταλαλούμενος Aldus, Brunck. προσκαλούμενος V.

<sup>6</sup> ὑπὸ Aldus, Brunck. ἀπὸ V.



Τὴν κωμωδίαν καθήκεν κατὰ Σωκράτους, ὡς τοιαῦτα νομίζοντος καὶ Νεφέλας καὶ Ἀέρα καὶ τί γὰρ ἄλλ' ἢ ξένους εἰσάγοντος<sup>1</sup> δαίμονας. χορῶ δὲ ἐχρήσατο Νεφελῶν πρὸς τὴν τοῦ ἀνδρὸς κατηγορίαν. διὰ τοῦτο οὕτως ἐπεγράφη τὸ δρᾶμα. διτταὶ δὲ φέρονται Νεφέλαι. οἱ δὲ κατηγορήσαντες Σωκράτους, Ἄνυτος καὶ Μέλητος.

Αἱ πρῶται Νεφέλαι ἐν ᾗ αἰεὶ ἐδιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου ὅτε Κρατῖνος μὲν<sup>2</sup> ἐνίκα Πυτίνῃ, Ἀμειψίας δεύτερος<sup>3</sup> Κόννῳ. διόπερ Ἀριστοφάνης ἀπορριφθεὶς παραλόγως ᾤθη δεῖν ἀναδιδάξαι τὰς Νεφέλας τὰς δευτέρας ἀπομέμφεσθαι τὸ θέατρον. ἀτυχῶν<sup>4</sup> δὲ πολὺ μᾶλλον ἐν τοῖς ἔπειτα οὐκέτι τὴν διασκευὴν εἰσέγαγεν. αἱ δὲ δευτέραι Νεφέλαι ἐπὶ Ἀμεινίου ἄρχοντος.

Ὁ Χορὸς ὁ κωμικὸς ἐσήγετο ἐν τῇ ὀρχήστρᾳ, τῷ νῦν λεγομένῳ λογιῶ<sup>5</sup>, καὶ ὅτε μὲν πρὸς τοὺς ὑποκριτὰς διελέγετο, εἰς τὴν σκηνὴν ἐώρα<sup>6</sup> ὅτε δὲ, ἀπελθόντων τῶν ὑποκριτῶν, τοὺς<sup>6</sup> ἀναπαίστους διεξήει, πρὸς<sup>7</sup> τὸν δῆμον ἀπεστρέφετο, καὶ τοῦτο ἐκαλεῖτο στροφή<sup>8</sup>. ἦν δὲ τὰ

<sup>1</sup> εἰσάγοντος Aldus. εἰσάγοντα V.

<sup>2</sup> μὲν Aldus, V. But in V. μὲν is followed by a letter which may be either *gamma* or *tau* with a line over it; but the accent on μὲν is not that of μέντοι, or of μὲν followed by any other enclitic.

<sup>3</sup> δεύτερος. Bp. Blomfield, Preface to the Persae, p. xxv. δὲ V. Aldus, and, I think, all editions. Possibly we should read δὲ δεύτερος.

<sup>4</sup> ἀτυχῶν. The writer, having in his hands the Revised edition of the Clouds, had probably searched the didascalie for the purpose of ascertaining its fate; and finding no mention of it there, assumed that the Archon had refused it a Chorus. But it was never intended to

be exhibited on the stage, see the Introduction. The assignment of the Revised Play to the archonship of Ameinias is probably due to the untenable notion that in lines 686-92 the poet is attacking the Archon of the day.

<sup>5</sup> λογιῶ. So all recent editors, λογίω V. Aldus.

<sup>6</sup> τοὺς. So again all recent editors for the καὶ τοὺς of V. and Aldus.

<sup>7</sup> πρὸς Aldus. καὶ τὰ πρὸς V.

<sup>8</sup> This account of the Parabasis is a series of errors. The *Anapaests* are the Parabasis Proper with the *Pnigos* which concludes them. They are followed by, and are not themselves, the strophe. The *Epirrhema* and *Antepirrhema* are

ιαμβεῖα τετράμετρα. εἶτα τὴν ἀντιστροφὴν ἄδοντες, πάλιν τετράμετρα ἐπέλεγον ἴσων στίχων. ἦν δὲ περὶ τὸ πλεῖστον 15' (16). ἐκαλεῖτο δὲ ταῦτα ἐπιρρήματα. καὶ ἡ ὅλη πάροδος τοῦ Χοροῦ ἐκαλεῖτο Παράβασις. Ἀριστοφάνης ἐν Ἰππεῦσιν.

εἰ μὲν τις ἀνὴρ τῶν ἀρχαίων κωμφοδοιδάσκαλος ἡμᾶς  
 ἠνάγκαζεν λέγοντας ἔπη πρὸς <sup>1</sup> τὸ θέατρον παραβῆναι.

Τὸ δράμα κατὰ Σωκράτους γέγραπται τοῦ φιλοσόφου ἐπίτηδες ὡς κακοδιδασκαλοῦντος τοὺς νέους Ἀθήνησι, τῶν κωμικῶν πρὸς τοὺς φιλοσόφους ἐχόντων τινὰ ἀντιλογίαν· οὐχ, ὥς τινες <sup>2</sup>, δι' Ἀρχέλαον τὸν Μακεδόνων βασιλέα ὅτι προῦκρινεν αὐτὸν <sup>3</sup> Ἀριστοφάνους.

Τοῦτο <sup>4</sup> ταῦτόν ἐστι τῷ προτέρῳ. διεσκεύασται δὲ ἐπὶ μέρους ὡς ἂν δὴ ἀναδιδάξαι μὲν αὐτὸ <sup>5</sup> τοῦ ποιητοῦ προθυμηθέντος, οὐκέτι δὲ τοῦτο

composed of trochaic, not iambic, tetrameters; and sixteen is the minimum, not the ordinary, number of lines in each. See the Commentary on Wasps 1071. The term Πάροδος, too, which properly signifies the entrance or entrance-song of the Chorus, is here used of their turning towards the audience.

<sup>1</sup> πρὸς. This, the true reading, is given by Aldus. V. has κατὰ.

<sup>2</sup> What these anonymous conjecturers mean it is impossible to say. It is known that Archelaus invited Socrates to his Court and offered him money, and that Socrates refused both the money and the invitation; but there is not the slightest ground for supposing that anything ever passed between Archelaus and Aristophanes. It would seem that when the dramatic genius of

Plato had elevated Socrates to a position of which neither the philosopher himself nor any of his contemporaries ever dreamed, people began to wonder how Aristophanes, himself a champion of right and morality, could have found it in his heart to make fun of so delightful and estimable a personage; and that divers wild theories were invented to account for so strange a phenomenon, but none wilder than the explanation given in the first of these Arguments or that which is mentioned, but repudiated, by the writer of the present Argument.

<sup>3</sup> αὐτόν. So Aldus. The word is omitted in V.

<sup>4</sup> τοῦτο. This paragraph is translated and discussed in the Introduction.

<sup>5</sup> αὐτὸ Aldus. αὐτῷ V.

δι' ἣν ποτε αἰτίαν ποιήσαντος. καθόλου μὲν οὖν σχεδὸν παρὰ πᾶν μέρος γεγεννημένη διόρθωσις. τὰ μὲν γὰρ περιήρηται, τὰ δὲ παραπέπλεκται, καὶ ἐν τῇ τάξει καὶ ἐν τῇ τῶν προσώπων διαλλαγῇ μετεσχημάτισται. ἃ δὲ ὀλοσχερῇ<sup>1</sup> τῆς διασκευῆς τοιαῦτα ὄντα τετύχηκεν· αὐτίκα<sup>2</sup> ἡ Παράβασις τοῦ Χοροῦ ἡμειπται, καὶ ὅπου ὁ δίκαιος λόγος πρὸς τὸν ἄδικον λαλεῖ, καὶ τελευταῖον, ὅπου καίεται<sup>3</sup> ἡ διατριβὴ Σωκράτους.

<sup>1</sup> ὀλοσχερῇ Aldus. ὀλοσχερῆς V.

followed by μάλα, but never when used

<sup>2</sup> αὐτίκα Aldus. αὐτίκα μάλα V., a curious mistake. αὐτίκα is frequently

in the sense it bears here.

<sup>3</sup> καίεται Aldus. καὶ ἔτι V.



# Ν Ε Φ Ε Λ Α Ι

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## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΣΤΡΕΨΙΑΔΗΣ.

ΦΕΙΔΙΠΠΙΔΗΣ.

ΘΕΡΑΠΩΝ ΣΤΡΕΨΙΑΔΟΥ.

ΜΑΘΗΤΑΙ ΣΩΚΡΑΤΟΥΣ.

ΣΩΚΡΑΤΗΣ.

ΧΟΡΟΣ ΝΕΦΕΛΩΝ.

ΔΙΚΑΙΟΣ ΛΟΓΟΣ.

ΑΔΙΚΟΣ ΛΟΓΟΣ.

ΠΑΣΙΑΣ.

ΑΜΥΝΙΑΣ.

ΜΑΡΤΥΣ.

ΧΑΙΡΕΦΩΝ.

# Ν Ε Φ Ε Λ Α Ι

of noe. ΣΤ. Ἰοὺ ἰού.

ὦ Ζεῦ βασιλεῦ, τὸ <sup>how long</sup> χρήμα τῶν νυκτῶν ὅσον.

ἀπέραντον. οὐδέποθ' <sup>any day</sup> ἡμέρα γενήσεται;

καὶ μὴ <sup>how long ago</sup> πάλαι γ' <sup>could</sup> ἀλεκτρύονος ἤκουσ' ἐγώ.

οἱ δ' οἰκέται <sup>how long</sup> βέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.

5

ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὐνεκα,

ὅτ' οὐδὲ <sup>how long</sup> κολᾶς' <sup>happy</sup> ἔξεστί μοι τοὺς οἰκέτας.

ἀλλ' οὐδ' <sup>wake up</sup> ὁ χρηστὸς οὐτοσί νεανίας

ἐγείρεται τῆς νυκτὸς, ἀλλὰ <sup>wrap up</sup> πέρδεται

ἐν πέντε <sup>good skin</sup> σιγύραις <sup>blanket</sup> ἐγκεκορδυλημένος.

10

In the present Comedy there seem to be only two buildings at the back of the stage, the residence of Strepsiades, and the Phrontisterion, or thinking-establishment of the Sophists. The opening scene discloses the interior of the house of Strepsiades; a part of the ἀνδρωνίτις, on the ground floor, having been brought out, and exposed to the view of the audience, by means of the eccyclema. We are thus enabled to see Strepsiades and his son lying within, each on his own pallet. It is still dark, but the hour of cock-crowing (3 a.m.; see the Commentary on Eccl. 31) has long since passed, and the day is about to dawn. And we are not in this Play, as we are in the Wasps (where see the initial note), conducted through the successive stages by which Night gradually changes into

Day: the transition from the one to the other is here unnoticed and imperceptible. The son, Pheidippides, is still sound asleep, but the father is tossing and fidgeting on his couch, till at length he breaks out into the soliloquy with which the Comedy begins.

2. τὸ χρήμα τῶν νυκτῶν ὅσον] We have the exact counterpart of this line in Frogs 1278 ὦ Ζεῦ βασιλεῦ, τὸ χρήμα τῶν κόπων ὅσον. And the exclamation ὅσον τὸ χρήμα is common in these Comedies, Ach. 150, Knights 1219, Peace 1192, Thesm. 281. The exclamation is a quasi-interrogative, and he answers it in the following line by declaring the nights to be ἀπέραντον, interminable.

6. πολλῶν οὐνεκα] for many reasons. He says πολλῶν for the sake of the jingle, ἀΠΟΛΟιο, ΠΟΛεμε, and ΠΟΛΛῶν, for at this

## THE CLOUDS

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STREPSIADES.

O dear! O dear!

O Lord! O Zeus! these nights, how long they are.  
 Will they ne'er pass? will the day never come?  
 Surely I heard the cock crow, hours ago.  
 Yet still my servants snore. These are new customs.  
 O 'ware of war for many various reasons;  
 One fears in war even to flog one's servants.  
 And here's this hopeful son of mine wrapped up  
 Snoring and sweating under five thick blankets.

---

moment his actual grievance is for *one* reason only, viz. that if you chastise your servants they will desert to the enemy. So the flogged servants in the Knights immediately talk of deserting; and compare Peace 451. But at this date there were less opportunities for desertion than there had been in the earlier years of the War, when a Lacedaemonian army invaded Attica every summer, and than there were to be in the later years, when a Spartan king was in permanent occupation of Deceleia.

8. *ὁ χρηστός*] He is speaking ironically, as the Scholiast observes. And indeed the epithet *χρηστός* seems to have lent itself readily to sarcasm, Plato, Theaetetus, chap. 20 (p. 166 A); Republic v. 22 (p. 479 A); Demosthenes,

Third Olynthiac 31 (p. 35); De Corona 111 (p. 255), &c.

10. *σισύρας*] A *σισύρα* was a sheepskin or goatskin not deprived of its wool or hair. In these Comedies it is generally treated as a bed coverlet; see the Commentary on Lys. 933, and Timaeus, Lex. s. v.—*ἐγκεκορδυλημένος*, *cuddled up beneath the bed-clothes*. *ἐγκεκαλυμμένος καὶ συνεστραμμένος ὥστε μὴδὲ ἀνθρώπου σχῆμα δηλοῦν*, Scholiast. The word does not seem to occur again. 'Αριστοφάνης *κέχρηται ἐπὶ τοῦ ἐνειλημένος ἢ συνεστραμμένος*, says the author of the Et. Magn., and both he and the Scholiast derive it from a Cyprian word *κορδύλη*, which means first "a swelled head" and then a top-knot of hair, *ὅπερ Ἀθηναῖοι κρώβυλον καλοῦσιν*.



ἀλλ', εἰ δοκεῖ, <sup>show</sup> ῥέγκωμεν ἐγκεκαλυμμένοι.

ἀλλ' οὐ δύναμαι <sup>miserable sleep</sup> δεῖλαιος εὐδειν <sup>bite sting</sup> δακνόμενος  
<sup>has spent</sup> ὑπὸ τῆς δαπάνης <sup>hunger</sup> καὶ τῆς φάτνης <sup>debt</sup> καὶ τῶν χρεῶν,  
 διὰ τουτονὶ τὸν υἱόν. <sup>hair</sup> ὁ δὲ κόμην ἔχων  
<sup>ride</sup> ἱππάζεται <sup>drive a 2-horse chariot</sup> τε καὶ <sup>dreamt</sup> ξυνωρικεύεται

15

ὁρῶν <sup>interest</sup> ἄγουσαν τὴν σελήνην <sup>20th day of month</sup> εἰκάδας.

οἱ γὰρ <sup>bring</sup> τόκοι <sup>interest</sup> χωροῦσιν. <sup>come</sup> ἄπτε, <sup>kindle light</sup> παῖ, <sup>lamp</sup> λύχνον, <sup>find out</sup> κᾶκφερε τὸ <sup>note-book</sup> γραμματεῖον, <sup>know</sup> ὅ' ἀναγνῶ λαβὼν

<sup>how many</sup> ὁπόσοις <sup>owe</sup> ὀφείλω <sup>calculate</sup> καὶ <sup>have lost me see</sup> λογίσσωμαι <sup>have</sup> τοὺς <sup>have</sup> τόκους.

20

φέρ' ἴδω, τί ὀφείλω; “δῶδεκα μνᾶς Πασία.”

τοῦ δῶδεκα μνᾶς Πασία; τί ἐχρησάμην; <sup>to borrow</sup> Χολε

ὅτ' ἐπριάμην τὸν κοππατίαν. οἶμοι <sup>wretched</sup> τάλαντα

<sup>was owing</sup> ῥέγκωμεν <sup>-horse branded with kappa</sup> ῥέγκωμεν

12. εὐδειν] That debts prevent the debtor from sleeping is a common jest. See the answer of Menaechnus to the doctor's inquiries in Plautus's play (infra vol. vi, p. 202). And so when the effects of a Roman knight, who had lived a jovial life but was found on his death to be overwhelmed with debts, were put up for sale by auction, Augustus purchased his pillow, for, said he, I must needs have the pillow on which a man with so many worries could sleep so soundly.

14. κόμην ἔχων] He associates with the knights, infra 120, and, like them, wears his hair long. Cf. Knights 580 and the Commentary there.

17. εἰκάδας] *her twentieths*; so that two-thirds of the month have passed. It must be remembered that interest was payable monthly, κατὰ μῆνα τὰργύριον δαεῖσθαι, as Strepisades explains infra 756. And the difficulty which at the

present moment is oppressing him is as to the payment not so much of the capital as of the interest; οἱ γὰρ τόκοι χωροῦσιν, he proceeds, *for the interest is running on*, or, as we might say, *is mounting up*. χωροῦσιν is used here in the sense which the same verb bears in such phrases as *χωρεῖ τὸ κακόν*, infra 907, Wasps 1483, &c.

19. τὸ γραμματεῖον] τὸ βιβλίον.—Scho liast.

20. λογίσσωμαι τοὺς τόκους] Lucian, whose mind was always running on these Comedies, was probably thinking of the present passage when, in his *Vitarum Auctio* 23, he makes Chrysippus, on being put up to auction, endeavour to enhance his own market value by alleging his capacity *δαεῖσθαι καὶ λογίσσθαι τοὺς τόκους*.

21. Πασία] Both Pasiās and Amy-nias (infra 31) will make their appearance

<sup>21</sup>  
 Πασία  
 whose p. has

Come, we'll wrap up and snore in opposition.

(Tries to sleep.)

But I can't sleep a wink, devoured and bitten  
By ticks, and bugbears, duns, and race-horses,  
All through this son of mine. *He curls his hair,*  
And sports his thoroughbreds, and drives his tandem ;  
Even in dreams he rides: while I—I'm ruined,  
Now that the Moon has reached her twentieths,  
And paying-time comes on. Boy! light a lamp,  
And fetch my ledger: now I'll reckon up  
Who are my creditors, and what I owe them.  
Come, let me see then. *Fifty pounds to Pasiás!*  
Why fifty pounds to Pasiás? what were they for?  
O, for the hack from Corinth. O dear! O dear!

on the stage in the later scenes of this Comedy. Pasiás does not seem to have been a professional moneylender. He was a friend to whom Strepsiades applied for an advance which the other was not very desirous of making.

22. τοῦ] subaud. ἔνεκα. And, later in the verse, τί stands for διὰ τί, *why did I borrow that?*

23. κοππατίαν] κοππατίας ἵππους ἐκάλουν οἷς ἐγκεχάρακται τὸ κ στοιχείδον, ὡς σαρμφόρας τοὺς ἐγκεχαγαγμένους τὸ σ.—Scholiast. These two breeds, the *koppa-brand* and the *sigma-brand*, were so called because the former had the letter κ, and the latter the letter σ, respectively branded on their haunches. κόππα is the ancient form of κάππα, and is found on coins as the symbol of Corinth; and it is supposed that horses bearing that mark were of the Corinthian breed, which traced back its pedigree to the legendary Pegasus.

σάν was the Doric form of σίγμα, and its brand may have been intended to denote that the horses which bore it were bred by the Sicyonians, who, we know, were distinguished by the device of a sigma on their shields (Xen. Hellenics iv. 4. 10), or possibly by the Spartans, who had for their favourite hero Κάστορα ἱππόδαμον. That the brand was on the animal's hind quarters we are expressly told at the commencement of Anacreon's fifty-fifth Ode,

ἐν ἰσχύϊσι μὲν ἵπποι  
πυρὸς χάραγμ' ἔχουσι,

and by the Scholiast on Lucian's *Ad. Indoctum* 5 (where the horse so branded is called κοππαφόρας), who says ἐπίσημον τοῦτο τῶν ἵππων ἐπὶ τοῦ μηροῦ ἐγκαίμενον παρὰ τῶν παλαιῶν, καὶ ἦσαν οὗτοι οἱ ἵπποι τῶν εὐγενῶν οἷς ἐπὶ τοῦ μηροῦ τὸ παράσημον κάππα τὸ στοιχείον, ἢ σίγμα, ἀφ' ὧν καὶ παρωνομάζοντο ἀπὸ τοῦ κάππα κοππαταίαι, ἀπὸ δὲ τοῦ

- εἴθ' ἐξεκόπη <sup>knock out</sup> πρότερον τὸν ὀφθαλμὸν λίθῳ.
- ΦΕ. Φίλων, ἀδικοῖς· ἔλαυνε τὸν σαυτοῦ δρόμον. <sup>ride</sup> 25
- ΣΤ. τοῦτ' ἐστὶ τοῦτ' τὸ κακὸν ὃ μ' ἀπολώλεκεν· <sup>ruin</sup> <sup>dream</sup> <sup>sleep</sup> <sup>horseman'ship</sup> <sup>course</sup> <sup>fat. & down</sup> <sup>War-chimney</sup> <sup>to</sup> <sup>home</sup> <sup>take into hand with you</sup> <sup>have given him a good</sup> <sup>interest</sup> <sup>other</sup> <sup>to truth</sup> <sup>be prejudicial</sup> <sup>turning into</sup> <sup>pl. bed, mattress</sup> <sup>allow - myself</sup> <sup>Sleep soundly</sup>
- ΦΕ. πόσους δρόμους ἐλά τὰ πολεμιστήρια; 30
- ΣΤ. ἐμὲ μὲν σὺ πολλοὺς τὸν πατέρ' ἐλαύνεις δρόμους.
- ἀτὰρ "τί χρέος ἔβα" με μετὰ τὸν Πασίαν; 30
- "τρεῖς μναὶ διφρίσκου καὶ τροχοῖν Ἀμυνία."
- ΦΕ. ἀπαγε τὸν ἵππον ἐξάλισας οἰκαδε. <sup>to home</sup>
- ΣΤ. ἀλλ', ὦ μέλ', ἐξήλικας ἐμέ γ' ἐκ τῶν ἐμῶν, <sup>my legs</sup> <sup>voll out</sup> <sup>have given him a good</sup> <sup>interest</sup> <sup>other</sup> <sup>to truth</sup> <sup>be prejudicial</sup> <sup>turning into</sup> <sup>pl. bed, mattress</sup> <sup>allow - myself</sup> <sup>Sleep soundly</sup>
- ὅτε καὶ δικας ὠφληκα χᾶτεροι τόκον <sup>have one's goods mixed</sup> <sup>be prejudicial</sup> <sup>turning into</sup> <sup>pl. bed, mattress</sup> <sup>allow - myself</sup> <sup>Sleep soundly</sup>
- ἐνεχυράσεσθαι φασιν. ΦΕ. ἔτεον, ὦ πάτερ, 35
- τί δυσκολαινεις καὶ στρέφει τὴν νύχθ' ὄλην;
- ΣΤ. δάκνει με δήμαρχός τις ἐκ τῶν στρωμάτων. <sup>pl. bed, mattress</sup>
- ΦΕ. ἔασον, ὦ δαιμόνιε, καταδαρθεῖν τί με. <sup>allow - myself</sup> <sup>Sleep soundly</sup>

σίγμα σαμφόραι. The κοππατίας is again mentioned infra 438.

24. ἐξεκόπη] So all the MSS. and so all the editions until Duker proposed ἐξεκόπη, "neque enim ratio est cur Strepsiades sibi excuti oculus velit; sed hoc optat, ut excussus fuisset equo oculus; quod si factum fuisset, filius ejus emturus illum non erat." This is hypercriticism. Strepsiades means that he would sooner have lost an eye than lost all this money in horse-dealing. Nor need we scrutinize too narrowly the "ratio" of a wish which is introduced merely for the sake of the pun upon κοππατίαν and ἐξεκόπη.

25. Φίλων κ.τ.λ.] Pheidippides is talking in his sleep; he dreams that he is having a race with Philon, and that the latter is not keeping to his proper course.

28. πολεμιστήρια] scil. ἄρματα, Hdt.

v. 113. According to the Scholiasts the sleeper is referring to the chariot races instituted by Theseus, and uses the epithet πολεμιστήρια in a slipshod way for ἀμιλλητήρια. But we know that at this time foot races were run by armed men, ὀπλιτοδρόμοι, and it seems reasonable to believe that there were also races of war chariots driven by armed men, such as figure so prominently in the battle scenes of the Iliad.

30. τί χρέος ἔβα με] Aristophanes appears to be mimicking a phrase cited by the Scholiast from an unknown Play of Euripides τί χρέος ἔβα δῶμα. Very similar language has been found in his extant Tragedies, such as ἐνεπέ μοι, τί ποτ' ἔβα κακόν, and οὔνα μ' οὔνα βαίνει, Hipp. 580, 1371. And as to χρέος Brunck refers to Herc. Fur. 530 τί καινὸν ἦλθε τοῖσδε δώμασιν χρέος;



I wish my eye had been hacked out before—

PHEIDIPIDES. (*In his sleep.*) You are cheating, Philon; keep to your own side.

STREPS. Ah! there it is! that's what has ruined me!

Even in his very sleep he thinks of horses.

PHEID. (*In his sleep.*) How many heats do the war-chariots run?

STREPS. A pretty many heats you have run your father.

Now then, what debt assails me after Pasias?

*A curricule and wheels. Twelve pounds. Amynias.*

PHEID. (*In his sleep.*) Here, give the horse a roll, and take him home.

STREPS. You have rolled me out of house and home, my boy,

Cast in some suits already, while some swear

They'll seize my goods for payment. PHEID. Good, my father,

What makes you toss so restless all night long?

STREPS. There's a bumbailiff from the mattress bites me.

PHEID. Come now, I prithee, let me sleep in peace.

32. ἐξαλίσας] The practice of "giving the horse a roll" was even more regularly adopted in ancient Greece than it is with ourselves. "The groom," says Xenophon, *De Re Eq.* v. 3, "should always muzzle the horse when he takes him out to rub him down or give him a roll," ἐπὶ κυλίστραν ἐξάγη. And the same writer may have been alluding to the present line in a passage to which Bergler refers. "When I had finished my cross-country ride," he says, "ὁ παῖς ἐξαλίσας τὸν ἵππον οἶκαδε ἀπάγει," *Oecon.* xi. 18.

34. δίκας ὥφληκα] have had judgement entered up against me in more actions than one; *infra* 777, *Ach.* 689, *Birds* 1457, *Ecc.* 655. This is bad enough, but some creditors are about to take a further step and issue execution against his goods and chattels, ἐνεχυράσθαι.

*Cf. infra* 241, *Ecc.* 567 (and the note there) and 755.

37. δῆμαρχος] Aristotle in the *Polity* of Athens, chap. 21—the passage is cited both by the Scholiast here and by Harpocration—tells us that Cleisthenes κατέσθησε δημάρχους τὴν αὐτὴν ἔχοντας ἐπιμελείαν τοῖς πρότερον ναυκράοις, καὶ γὰρ τοὺς δῆμους ἀντὶ τῶν ναυκραριῶν ἐποίησε. The demarch was the headman of the deme, and made and kept its registers and records; and, what is more to the present purpose, it was his duty, the Scholiast says, ἐνεχυράζειν τοὺς ἀγνώμονας τῶν χρεωστῶν, to issue execution against the property of debtors who perversely ignored judgements entered up against them. Here of course the word is substituted, by way of a joke, for κόρις or ψύλλα.

flea

ΣΤ. σὺ δ' οὖν <sup>clearly</sup> κάθενδε· τὰ δὲ <sup>debts</sup> χρέα ταῦτ' <sup>known</sup> ἴσθ' ὅτι  
 εἰς τὴν κεφαλὴν ἅπαντα τὴν σὴν τρέψεται. 40  
 φεῦ. <sup>alas!</sup>  
 εἴθ' ὦφελ' ἡ <sup>aid</sup> προμνήστρι' ἀπολέσθαι κακῶς,  
 ἥ τις με γῆμ' <sup>to the marriage</sup> ἐπῆρε τὴν σὴν μητέρα·  
 ἔμοι γὰρ ἦν <sup>unpolished</sup> ἀγροικὸς <sup>country</sup> ἡδιστὸς βίος,  
 εὐρωτιῶν, ἀκόρητος, <sup>enjoyed advanced, without plan</sup> εἰκὴ <sup>to</sup> κείμενος, — <sup>be</sup> βρύων <sup>honey, like</sup> μελίτταις <sup>sheep</sup> καὶ <sup>olives</sup> στεμφύλοις. 45  
 ἔπειτ' ἔγνημα Μεγακλέους τοῦ Μεγακλέους  
 ἀδελφιδῆν <sup>brother</sup> ἀγροικὸς ὦν <sup>give oneself airs</sup> ἐξ ἄστεως,  
 σεμνὴν, <sup>luxurious</sup> τρυφῶσαν, ἐγκεκοισυρμένην,  
 ταύτην <sup>he</sup> ὅτ' <sup>down with</sup> ἐγάμουν, <sup>small</sup> συγκατέκλινόν μιν <sup>desire to marry her</sup> ἐγὼ  
 ὅσων <sup>residue</sup> τρυγός, <sup>pasture</sup> τρασιᾶς, <sup>country</sup> ἐρίων <sup>together</sup> περιουσίας, <sup>house</sup> ἡ δ' αὖ <sup>house</sup> μύρου, <sup>house</sup> κρόκου, <sup>house</sup> καταγλωττισμάτων, 50

41. προμνήστρια] a matchmaker. This was a recognized profession in the East, answering to our modern "Matrimonial Agency." ὁ βουλόμενος γυναικα ἀγαγέσθαι, προμνηστρίας ἐπιζητεῖ, says St. Chrysostom, Hom. xiv in 1 Cor. (p. 120 B). Aspasia's remark that if the προμνήστρια did not give an accurate report of each party to the other, τοὺς ἐξαπατηθέντας ἄμα μισεῖν ἀλλήλους' τε καὶ τὴν προμνησμένην (Xen. Mem. ii. 6. 36), is exemplified by the language of Strepsiades here. Professional matchmakers are still in request in the East, though according to Kinglake (Eothen, chap. 5) the business is now chiefly carried on by Jewesses.

44. εὐρωτιῶν, ἀκόρητος] He is describing a life of rustic ease, not smartened up, not swept and garnished. εὐρωτιῶν primarily means mouldy (of fruit), and its use here may be compared with the εἰρήνης ΣΑΠΡΑΣ of Peace 554. Indeed

the Et. Magn. explains εὐρὸς by ὑγρότης σεσηπνῖα and Hesychius εὐρωτιῶντες by σαπέντες. Eustathius (at II. xiii. 635, p. 951), referring to the present passage, says that ἀκόρητος is equivalent to τὸ ἀκαλλώπιστον καὶ ἀφιλοκάλητον.

45. στεμφύλοις] dried olives, already mentioned as a rustic dainty in Knights 806. Ἀθηναῖοι τὰς τετριμμένας ἐλαίας στέμφυλα ἐκάλουν, says Athenaeus ii. 47 (p. 56 D), adding that elsewhere the name was applied to raisins. And so all the grammarians.

46. Μεγακλέους τοῦ Μεγακλέους] The reduplication of the name, Megacles the son of Megacles, is intended to enhance the family importance. Compare Knights 1309, Wasps 1397. Megacles was the common name for the male, as Coesyras for the female, children of the great Alcmaeonid family, the proudest and most aristocratic house in Athens.

STREPS. Well then, you sleep : only be sure of this,  
 These debts will fall on your own head at last.  
 Alas, alas ! For ever cursed be that same matchmaker,  
 Who stirred me up to marry your poor mother.  
 Mine in the country was the pleasantest life,  
 Untidy, easy-going, unrestrained,  
 Brimming with olives, sheepfolds, honey-bees.  
 Ah ! then I married—I a rustic—her  
 A fine town-lady, niece of Megacles.  
 A regular, proud, luxurious, Coesyra.  
 This wife I married, and we came together,  
 I rank with wine-lees, fig-boards, greasy woolpacks ;  
 She all with scents, and saffron, and tongue-kissings,

Hence the ἐγκεκοισυρωμένην, *Coesyrafied* of the following line. "Coesyra, the Scholiast informs us, was the name of the daughter whom Megacles gave in marriage to Peisistratus as stated in Hdt. i. 61. The ὁ Κοισύρας of Ach. 614 is called by the Scholiast Megacles. This

soliloquy is a humorous illustration of the truth of the advice of Pittacus, who when asked by a friend from Atarneus to recommend him which to choose, an aristocratic alliance or one in his own station, showed him some boys whipping their tops, and then (says Callimachus)

Κείνον ἔρχεο, φησί, μετ' ἵχνια· χῶ μὲν ἐπέστη

Πλήσιον· οἱ δ' ἔλεγον τὴν κατὰ σαυτὸν ἔλα.—Diog. Laert. vit. Pittacus.

Compare Aeschylus, Prom. Vinc. 890 τὸ κηδεύσαι καθ' ἑαυτὸν ἀριστεύει μακρῶ· the Spanish proverb in Don Quixote,

Cada oveja con su parda : 'every sheep to its yoke-fellow : ' and the powerful lines of Juvenal, Sat. vi. 167-71 :

Malo Venusinam, quam te, Cornelia mater  
 Gracchorum, si cum magnis virtutibus affers  
 Grande supercilium, et numeras in dote triumphos.  
 Tolle tuum, precor, Hannibalem victumque Syphacem  
 In castris, et cum tota Carthagine migra" (1852).

50. τρασιάς] τρασιά is a board or other surface (it is called by some ἡ σάνις, by others ὁ τόπος) on which figs were exposed to be dried by the sun ; Scholiast, Hesychius, Photius, Suidas, &c.

And with the like unanimity all the grammarians explain περιουσίας by πλήθους, πλούτου, so that ἐρίων περιουσίας means stores of wool.



- δαπάνης, λαφυγμοῦ, Κωλιάδος, Γενετυλλίδος.  
 οὐ μὴν ἐρῶ γ' ὡς ἄργος ἦν, ἀλλ' ἐσπάθα.  
 ἐγὼ δ' ἂν αὐτῇ θοιμάτιον δεικνὺς τοδὶ  
 πρόσφασιν ἔφασκον, "ὦ γύναι, λίαν σπαθᾶς." 55
- ΘΕ. ἔλαιον ἡμῖν οὐκ ἔνεστ' ἐν τῷ λύχνῳ.  
 ΣΤ. οἶμοι· τί γάρ μοι τὸν πότνην ἤπτες λυχνον;  
 δεῦρ' ἔλθ', ἵνα κλᾶης. ΘΕ. διὰ τί δῆτα κλαύσομαι;  
 ΣΤ. ὅτι τῶν παχείων ἐνετίθεις θρυαλλίδων.  
 μετὰ ταῦθ', ὅπως ὦν ἐγένεθ' υἱὸς οὐτοσί,  
 ἐμοί τε δὴ καὶ τῇ γυναικὶ τάγαθῇ,  
 περὶ τοῦνόματος δὴ 'ντεῦθεν' ἐλοιδορούμεθα.  
 ἡ μὲν γὰρ ἵππον προσετίθει πρὸς τοῦνομα,  
 Ξάνθιππον ἢ Χάριππον ἢ Καλλιπιδίην,  
 ἐγὼ δὲ τοῦ πάππου τιθέμην Φειδωνίδην.  
 τῶς μὲν οὖν ἐκρίνόμεθ'· εἴτα τῷ χρόνῳ  
 κοινῇ ξυνέβημεν καθέμεθα Φειδιπιδίην.  
 τοῦτον τὸν υἱὸν λαμβάγουσ' ἐκορίζετο,  
 ὅταν σὺ μέγας ὦν ἄρμ' ἐλαύνης πρὸς πόλιν,

52. λαφυγμοῦ] *lavish feasting*. The word involves two ideas, gluttony and extravagance. λαφυγμός· ἡ ἀδηφαγία καὶ ἡ πρὸς τὰ ἐδέσματα πολυτέλεια, τουτέστιν ἐκδεδιγμένη καὶ πολυτελὴς τροφή, Suidas, who also, with Hesychius and Photius, explains λαφύξας by ἀφειδῶς θοινησάμενος. On the love-deities, Κωλιάς and Γενετυλλίς, see the first note to the Lysistrata.

53. ἐσπάθα] This is a play on the double meaning of the word σπαθᾶν, which signified (1) literally, *to weave*, from σπάθη, a weaver's shuttle (Aesch. Cho. 224), and (2) metaphorically, *to squander*; μετὰ τρυφῆς δαπανᾶν Scholiast on Lucian's Somnium 29; ἀναλίσκειν ἀσώτως Photius, Hesychius, Suidas; ἀφειδῶς ἀναλίσκειν

Scholiast, Suidas. There is the same play in a line cited by Pollux x. 126 from the "Cities" of Philyllius (a contemporary of Aristophanes) σπαθᾶν τὸν ἰστὸν οὐκ ἔστιν σπάθη. This metaphorical use of the word was very common in later times. ὅλως τὰμὰ οὗτοι σπαθῶσι τοῦ κακοδαίμονος Lucian ubi supra and cf. Id. Prometheus 19. σπαθήσας τὴν οὐσίαν (of Timon); τὰ τοῦτου σπαθήσασα (of a wanton); σπαθᾶ (of a prodigal); Aleiphron iii. 34, 50, 65. St. Chrysostom says that a man should bear with his wife's infirmities κἂν μέθυσος ᾦ, κἂν πολυτελής, κἂν σπαθῶσα τὴν οὐσίαν, Hom. xv in Eph. (p. 114 B). And Sozomen tells us that St. Epiphanius was so profuse,

νῶν

Ad. f. νῶν

see νῶν small ὁ ἐξω  
we two

Feasting, expense, and lordly modes of loving.  
 She was not idle though, she was too fast.  
 I used to tell her, holding out my cloke,  
 Threadbare and worn; *Wife, you're too fast by half.*

SERVANT-BOY. Here's no more oil remaining in the lamp.

STREPS. O me! what made you light the tippling lamp?

Come and be whipp'd. SERV. Why, what would you whip me for?

STREPS. Why did you put one of those thick wicks in?

Well, when at last to me and my good woman

This hopeful son was born, our son and heir,

Why then we took to wrangle on the name.

She was for giving him some knightly name,

"Callippides," "Xanthippus," or "Charippus:"

I wished "Pheidonides," his grandsire's name.

Thus for some time we argued: till at last

We compromised it in Pheidippides.

This boy she took, and used to spoil him, saying,

*Oh! when you are driving to the Acropolis, clad*

in his liberality that ἐπειδὴ πάλαι τὴν οὐσίαν ἀνάλωσεν, εἰς δέον ἐσπάθα τοῖς τῆς ἐκκλησίας χρήμασι, H. E. vii. 27.

54. θοῖμάτιον] δεικνὺς τὸ ἱμάτιον παρα-  
 ραγέν.—Scholiast. He means that by her  
 extravagance he is reduced to poverty,  
 and is so overwhelmed with debts that  
 he cannot afford to buy himself even  
 a new garment. His tattered cloke was  
 the text (πρόφασις) on which he founded  
 his rebuke.

57. τὸν πότην λύχνον] πότης λύχνος  
 παρ' Ἀττικοῖς ὁ πολὺ ἔλαιον ἀναλίσκων.  
 —Scholiast. In much the same sense  
 Spenser (F. Q. iii. 2. 47) speaks of "the  
 drunken lamp"

65. τοῦ πάππου] No doubt *his* (not

*my*) grandfather, though the name of  
 the boy's grandfather is given as Pheidon,  
 not Pheidonides, infra 134. This double  
 nomenclature, the simple name and the  
 patronymic, was very common at Athens.  
 See the Commentary on Frogs 1513.  
 And the custom of naming a child after his  
 grandfather was everywhere prevalent  
 in the ancient world. Ἰππὸνίκος Καλλιῶ  
 καὶ Ἰππονίκου Καλλίας, Birds 283.

69. ὅταν σὺ μέγας ὦν] Here, and  
 again two lines below, we must supply  
 some such exordium as *Only fancy* or  
*O for the day*—when you are grown  
 a man and are driving your chariot to  
 the Acropolis in the Panathenaic proces-  
 sion! "It need hardly be mentioned





*Like Megacles, in your purple ; whilst I said  
Oh ! when the goats you are driving from the fells,  
Clad like your father, in your sheepskin coat.*

Well, he cared nought for my advice, but soon  
A galloping consumption caught my fortunes.  
Now cogitating all night long, I've found  
One way, one marvellous transcendent way,  
Which if he'll follow, we may yet be saved.

So,—but, however, I must rouse him first ;  
But how to rouse him kindest ? that's the rub.

Pheidippides, my sweet one. PHEID. Well, my father.

STREPS. Shake hands, Pheidippides, shake hands and kiss me.

PHEID. There ; what's the matter ? STREPS. Dost thou love me, boy ?

PHEID. Ay ! by Poseidon there, the God of horses.

STREPS. No, no, not that : miss out the God of horses,  
That God's the origin of all my evils.

But if you love me from your heart and soul,  
My son, obey me. PHEID. Very well : what in ?

STREPS. Strip with all speed, strip off your present habits,

goatskin with the wool outside, sometimes white, but more commonly black ; it is without sleeves, but there are holes to put the arms through."

74. ἵππερον κατέχευεν] poured a plague of horse fever upon. ἵππερος is the name of a supposed disease, formed by Aristophanes in imitation of ἵκπερος, the jaundice. The Scholiast explains it by ἵππικόν ἔρωτα ἢ νόσον ἵππικὴν, but the notion that the last two syllables represent ἔπος, another form of ἔρος, is quite untenable.

75. ὁδόν] This is Mr. Richards's emendation of ὁδοῦ which I readily accept, together with his punctuation of this and the following line. It requires no change

in my translation. Though for convenience sake we may translate ὁδός, a way, and ἄτραπός, a path, there is no real distinction of this kind between the two words. Suidas explains ἄτραπός by ὁδοὺς τετριμμένες, and Hesychius ἄτραπός by ὁδὸς τετριμμένη μὴ ἔχουσα ἐκτροπὰς ἀλλ' εὐθεία. The phrase ἄτραπὸν δαιμονίως ὑπερφυῖς is equivalent to the καθ' ὑπερβολὴν ὁδὸν of St. Paul, 1 Cor. xii. 31.

83. Ποσειδῶ τουτοῖ] The pronoun implies that there was in the ἀνδρωνίτις some shrine or statuette (ἀφίδρυμα, Scholiast) of Poseidon. Its presence there was doubtless due to the young man's passion for horses.

*liberal  
inference*



And go and learn what I'll advise you to.

PHRID. Name your commands. STREPS. Will you obey? PHRID. I will,  
By Dionysus! STREPS. Well then, look this way.  
See you that wicket and the lodge beyond?

PHRID. I see: and prithee what is that, my father?

STREPS. That is the thinking-house of sapient souls.

There dwell the men who teach—aye, who persuade us,  
That Heaven is one vast fire-extinguisher  
Placed round about us, and that we're the cinders.  
Aye, and they'll teach (only they'll want some money,)  
How one may speak and conquer, right or wrong.

PHRID. Come, tell their names. STREPS. Well, I can't quite remember,  
But they're deep thinkers, and true gentlemen.

PHRID. Out on the rogues! I know them. Those rank pedants,  
Those palefaced, barefoot vagabonds you mean:

a charcoal oven, we ourselves must be the charcoal. The reader must not dream of any play on the words *ἄνθρωποι* and *ἄνθρωποι*, which would annihilate the humour of the passage. This doctrine again has of course nothing to do with Socrates.

98. ἀργύριον] The sophistical teachers always required a money payment. Socrates never did. This is repeatedly insisted upon by both Plato and Xenophon; perhaps the more frequently on account of the suggestion here. See Plato, *Apology*, chaps. 4 and 18 (pp. 19, 20, and 31 B, C); *Euthydemus*, chap. 1 (pp. 271, 272); *Protagoras*, chap. 2 (p. 310 D), *Gorgias*, chap. 76 (p. 520 E), where Socrates is made to say that if one can make another a better man, it is disgraceful that he should refuse to do so εἰ μὴ τις αὐτῷ ἀργύριον δίδῃ; Xen.

Mem. i. 2. 7 and 60, i. 6. 5 and 13, &c.

99. λέγοντα νικᾶν κ.τ.λ.] This is true of the sophists: it was indeed their very aim; and I think it cannot be denied that the Socratic mode of argumentation could be easily utilized for the same purpose. Indeed in such cases as the *Hippias Minor* of Plato, and in many instances in the *Memorabilia*, Socrates himself may be thought to have so used it.

103. ὠχρίωντας] ὠχρότης is the pallor, the parchment-complexion, super-induced by excessive study and thought. "I see you ὡς τὸ πολὺ ἐς βιβλίον ἐπικεκυφότα, ὠχρόν ἀεὶ ὑπὸ φροντίδων καὶ τὸ σῶμα κατεσκληρότα," says Lycinus to his friend in Lucian's *Hermotimus* 2; and he might have addressed the same compliment to Chaerephon, who is constantly ridiculed for his cadaverous aspect. The



- ὡν ὁ <sup>wretched</sup>κακοδαίμων Σωκράτης καὶ Χαιρεφῶν.  
 ΣΤ. ἡ ἡ, <sup>120</sup>σιῶπα· <sup>120</sup>μηδὲν εἶπες νήπιον. <sup>childish, senseless</sup>  
 ἀλλ' εἴ τι κῆδει τῶν πατρῶν <sup>father's</sup>ἀλφίτων, <sup>he's daily bread</sup>  
 τούτων γενοῦ μοι, <sup>121</sup>σχασάμενος τὴν ἵππικὴν. <sup>give up horse for</sup>  
 ΦΕ. οὐκ ἂν μὰ τὸν Διόνυσον, εἰ δόις γέ μοι <sup>122</sup>  
 τοὺς Φασιανούς <sup>123</sup>οὓς τρέφει Λεωγόρας.  
 ΣΤ. ἴθ', ἀντιβολῶ σ', ὦ φίλτατ' ἀνθρώπων ἐμοί, <sup>124</sup>  
 ἐλθὼν διδάσκου. ΦΕ. καὶ τί σοι μαθήσομαι;  
 ΣΤ. εἶναι παρ' αὐτοῖς <sup>125</sup>φασιν ἄμφω τὸ λόγῳ, <sup>126</sup>  
 τὸν κρείττον', <sup>127</sup>ὅστις ἐστί, καὶ τὸν ἥττονα.

other epithet ἀνυπόδητος was specially applicable to Socrates himself. "It is lucky," says Phaedrus (chap. 3, p. 229 A), as they are about to walk through the Ilissus, "that I happen to be ἀνυπόδητος to-day; as to you, Socrates, you always are." ὁ Σώκρατες, says a sophist (Xen. Mem. i. 6. 2), ἐγὼ μὲν ἄμην τοὺς φιλοσοφούντας εὐδαιμονεστέρους χρήναι γίγνεσθαι σὺ δὲ . . . ἀνυπόδητός τε καὶ ἀχίτων διατελείς. The description which Pheidippides here gives of the Phrontists is borrowed by Alciphron in one of his epistles, where a father is endeavouring to persuade his son to relinquish his studies at the Academy for a country life; εἰ πατρώξεις, ὦ παῖ, καὶ τὰ μὰ φρονεῖς, χαίρειν τοὺς ἀλαζόνας ἐκείνους τοὺς ἀνυποδήτους καὶ ὠχρίωντας οἱ περὶ τὴν Ἀκαδημίαν ἀλινδοῦνται, . . . ἑάσας, ἔχου τῶν κατ' ἀγρὸν ἔργων, Ep. iii. 14.

109. Φασιανούς] οἱ μὲν ἵππους, οἱ δὲ ὄρνεα, says the Scholiast. Thomas Magister observes φασιανοὶ ἵπποι· Ἀριστοφάνης ἐν Νεφέλαις. On the other hand Athenaeus (ix. 37, p. 387 A), whilst admitting that many considered horses to be meant, yet

is himself of opinion that the word is used ἐπὶ τῶν ὀρνίθων καὶ οὐκ ἐπὶ ἵππων. And this difference of opinion has lasted down to the present day. But for my part I vote with both hands for the signification horses. Pheidippides means that nothing in the world will induce him to become a Phrontist, not even a gift of "Phasians." What then are we to believe is the most tempting bribe that could be offered him? Certainly horses, not pheasants. There is no reason to believe that a gift of pheasants would have been any inducement to him at all. He is not depicted either as a gourmand or as a lover of birds. Brunck objects that it would be inconsistent to say that he would not give up horses for the best horses in the world, but that is just the inconsistency in which poets delight, as combining both humour and emphasis. It is quite true that Leogoras (who was the father of the orator Andocides) was a known gourmand (see the Commentary on Wasps 1269), and may well have kept a stock of pheasants; but the question here turns

That Socrates, poor wretch, and Chaerephon.

STREPS. Oh! Oh! hush! hush! don't use those foolish words;

But if the sorrows of my barley touch you, *cf. bread + butter*

Enter their Schools and cut the Turf for ever.

PHEID. I wouldn't go, so help me Dionysus,

For all Leogoras's breed of Phasians!

STREPS. Go, I beseech you, dearest, dearest son,

Go and be taught. PHEID. And what would you have me learn?

STREPS. 'Tis known that in their Schools they keep two Logics,

The Worse, Zeus save the mark, the Worse and Better.

not on the tastes of Leogoras but on those of Pheidippides. And as to the former keeping horses, I observed in the earlier edition, though rather as an illustration than as a proof, that his son Andocides in his speech *de Mysteriis* 61 (p. 9) pleads an alibi, on the ground that at the date mentioned he had been thrown from a colt which he was riding, and was so seriously injured that he had to be carried home on a stretcher. That colt was possibly one τῶν Φασιανῶν οὓς τρέφει Λεωγόρας.

112. ἀμφὶ τὸ λόγῳ] "The art of making the worse appear the better cause, ascribed by Milton (*Paradise Lost*, ii. 113) to Belial, received Protagoras of Abdera, as its first exponent in Greece. It flowed naturally from his celebrated maxim, which made man the criterion of truth, or in other words looked upon truth as subjective, and therefore mutable, not objective and independent, Πάντων μέτρον ἄνθρωπος. It was he who introduced the custom of teaching his disciples to argue for and against a given thesis with equal plausibility and ingenuity.

See on this subject, and indeed on the whole sophistical theory, Müller's admirable thirty-second chapter in his *Literature of Greece*" (1852). The promise to teach young men τὸν ἥττω λόγον κρείττω ποιεῖν had of course nothing to do with Socrates, the nominal target of the Comedy; it was the promise of the sophists, who were its real target. Aristotle calls it τὸ Πρωταγόρου ἐπαγγελμα, *Rhet.* ii. 24. 11. And Aulus Gellius (v. 3. 3) observes "Protagoras insincerus quidem philosophus, sed acerrimus sophistarum fuit; pecuniam quippe ingentem cum a discipulis acciperet annuam, pollicebatur se id docere, quam verborum industria causa infirmior fieret fortior. Quam rem Graece ita dicebat, τὸν ἥττω λόγον κρείττω ποιεῖν." Both these passages are quoted by Spanheim, and I will only add that Isocrates (*περὶ ἀντιδόσεως* 16, p. 313) says that he was accused of being able τοὺς ἥττους λόγους κρείττους ποιεῖν.

113. ὅστις ἐστί] This is a sort of contemptuous dismissal of the subject. So τὸν νεωστὶ δαίμονα | Διόνυσον ὅστις ἐστί,

τούτοις τὸν ἕτερον τοῖν λόγῳ, τὸν ἥττονα,  
νικᾶν λέγοντά φασι τὰδικώτερα.

115

ἦν οὖν μάθης μοι τὸν ἀδικὸν τοῦτον λόγον,

ἃ νῦν ὀφείλω διὰ σέ, τούτων τῶν χρεῶν

οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί.

ΦΕ. οὐκ ἂν πιθοίμην· οὐ γὰρ ἂν τλαίην ἰδεῖν

τοὺς ἵππεας (τὸ χρῶμα διακεκναίσμενος).

120

ΣΤ. οὐκ ἄρα μὰ τὴν Δήμητρα τῶν γ' ἐμῶν ἔδει,

οὐτ' αὐτὸς οὐθ' ὁ ζύγιος οὐθ' ὁ σαμφόρας·

ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας.

ΦΕ. ἀλλ' οὐ περιόψεται μὲν ὁ θεῖος Μεγακλῆς

ἄρῃπον. ἀλλ' εἴσειμι, σοῦ δ' οὐ φροντιῶ.

125

ΣΤ. ἀλλ' οὐδ' ἐγὼ μέντοι πεσὼν γε κείσομαι·

ἀλλ' εὐξάμενος τοῖσιν θεοῖς διδάξομαι

αὐτὸς βαδίζων εἰς τὸ φροντιστήριον.

πῶς οὖν γέρων ὦν κάπιλήσμων καὶ βραδὺς

(λόγων ἀκριβῶν σκινδαλάμους) μαθήσομαι;

ἱητέον· τί ταῦτ' ἔχον στραγγεύομαι,

ἀλλ' οὐχὶ κόπτω τὴν θύραν; παῖ, παιδίον.

130

ΜΑΘ. βάλλ' ἐς κόρακας· τίς ἐσθ' ὁ κόψας τὴν θύραν;

Eur. Bacch. 220. So Aelian, wondering at the defeat of Euripides by Xenocles in the Dionysian contest, says πρῶτος ἦν Ξενοκλῆς, ὅστις ποτε οὗτός ἐστιν, V. H. ii. 8. This usage must not be confounded with the solemn use of the phrase by Aeschylus (Agamemnon 155) and others.

118. οὐκ ἂν ἀποδοίην] It must be borne in mind throughout the Play that the object of Strepsiades was undisguisedly dishonest. For this he is taken to task by the Chorus at the end of the Comedy, and he acknowledges the justice

of their rebuke.

122. ὁ σαμφόρας] the sigma-brand; see the note on 23 supra. It has already been mentioned in Knights 603, and will be found mentioned again infra 1298. The ζύγιος was a coach-horse, one of the horses fully yoked to the car.

124. ὁ θεῖος Μεγακλῆς] Common as the name Megacles was in the Alcmaeonid family, Pheidippides is probably referring to his mother's uncle mentioned above 46, and not to any actual uncle of his own. As to περιόψεται see the Commentary on Peace 9. Pheidippides



This Second Logic then, I mean the Worse one,  
 They teach to talk unjustly and—prevail.  
Think then, you only learn that Unjust Logic,  
And all the debts, which I have incurred through you,—  
 I'll never pay, no, not one farthing of them.

PHEID. I will not go. How could I face the knights  
 With all my colour worn and torn away!

STREPS. O! then, by Earth, you have eat your last of mine,  
 You, and your coach-horse, and your sigma-brand:  
 Out with you! Go to the crows, for all I care.

PHEID. But uncle Megacles won't leave me long  
 Without a horse: I'll go to him: good-bye.

STREPS. I'm thrown, by Zeus, but I won't long lie prostrate.  
 I'll pray the Gods and send myself to school:  
 I'll go at once and try their thinking-house.  
 Stay: how can I, forgetful, slow, old fool,  
 Learn the nice hair-splittings of subtle Logic?  
 Well, go I must. 'Twont do to linger here.

Come on, I'll knock the door. Boy! H o there, boy!

STUDENT. (*Within.*) O, hang it all! who's knocking at the door?

now re-enter the house, and Strepsiades is left alone on the stage.

126. *πειῶν γε κείσομαι*] These are terms of the palaestra. *σπουδάσωμεν μὴ καταπίπτειν*, says St. Chrysostom, *εἰ δέ ποτε καὶ πέσοιμεν, μὴ κείσθαι* Hom. xxvi in Matth., p. 325 B.

127. *διδάσσομαι*] *will have myself taught, will put myself to school.* The Scholiast is hardly correct in saying *νῦν μὲν παθητικῶς ἀποδεκτέον τὸ διδάσσομαι, βούλεται γὰρ λέγειν διδαχθήσομαι.*

130. *σκινδαλάμους*] *subtleties*; literally "shavings and parings of straw." See

Frogs 819 and the note there.

133. *βάλλ' ἐς κόρακας*] The somewhat obstreperous summons of Strepsiades is answered by an angry voice, at first from within, but before the line is concluded the door of the Phrontisterium is opened, and the speaker makes his appearance. He is one of the students, and commences by vituperating Strepsiades for interrupting his cogitations; but he presently quiets down, and details to the visitor some samples of the wonderful knowledge to be gained within.

ΣΤ. Φείδωνος υἱὸς Στρεψιάδης Κικυννόθεν.

ΜΑΘ. ἀμαθὴς γε νῆ Δί', ὅστις οὕτως σφόδρα

135

ἀπεριμερίμῳ τὴν θύραν λελάκτικας

καὶ φροντίδ' ἐξημβλωκας ἐξευρημένην.

ΣΤ. σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν.

ἀλλ' εἶπέ μοι τὸ πρᾶγμα τοῦ ἐξημβλωμένου.

ΜΑΘ. ἀλλ' οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν.

140

ΣΤ. λέγε νυν ἐμοὶ θαρρῶν· ἐγὼ γὰρ οὐτοσί

ἦκω μαθητὴς εἰς τὸ φροντιστήριον.

ΜΑΘ. λέξω. νομίσαι δὲ ταῦτα χρὴ μυστήρια.

ἀνῆρετ' ἄρτι Χαιρεφῶντα Σωκράτης

ψύλλαν ὁπόσους ἄλλοι τὸ τοῦ αὐτῆς πόδας·

145

δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὄφρυν

ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

134. Φείδωνος] It was Φειδωνίδης supra 65, where see the note. It was customary, when introducing a stranger, to mention the deme to which he belonged, Ach. 406, Peace 190, Birds 645. Cicynna, we are told by the Scholiast and Hesychius, was a deme of the tribe Acamantis; and in the brief oration of Lysias *Περὶ δημοσίων ἀδικημάτων* it is coupled with Sphettus, a deme of the same tribe, as a place in which Eraton, the original debtor in that speech, was a landed proprietor. Its situation is unknown; and indeed it owes all its celebrity to the circumstance that another of its landowners was Strepsiades the son of Pheidon. Cf. infra 210.

135, 136. ἀμαθὴς . . . ἀπεριμερίμῳ] The student greets him with two of the most obnoxious words he can find in his vocabulary. No one could be more offensive to the μαθητὴς than the ἀμαθὴς;

or to the μεριμνοφροντισταὶ than the clown who acts ἀπεριμερίμῳ.

137. ἐξημβλωκας] You have caused to miscarry. This phraseology was probably in use before the time of Socrates, but it cannot be better illustrated than by the following passage from the Theaetetus. "Theaetetus is describing his own difficulties to Socrates. Why, you are in travail (ὠδίνεις), says Socrates. I don't know about that, replies Theaetetus, but I am describing my real feeling. Are you not aware, asks Socrates, that my mother was Phaenarete, a most splendid and capital midwife (μαῖα)? Yes: I am aware of that, says Theaetetus. But perhaps you are not aware, continues the philosopher, that I myself practise the same art. No indeed, says Theaetetus. Well then, I do, he says, but don't you go and tell any one about it; and then Socrates enters into a long

STREPS. Me! Pheidon's son: Strepsiades of Cicyнна.

STUD. Why, what a clown you are! to kick our door,  
In such a thoughtless, inconsiderate way!  
You've made my cogitation to miscarry.

STREPS. Forgive me: I'm an awkward country fool.  
But tell me, what was that I made miscarry?

STUD. 'Tis not allowed: Students alone may hear.

STREPS. O that's all right: you may tell *me*: I'm come  
To be a student in your thinking-house.

STUD. Come then. But they're high mysteries, remember.  
'Twas Socrates was asking Chaerephon,  
How many feet of its own a flea could jump.  
For one first bit the brow of Chaerephon,  
Then bounded off to Socrates's head.

*mysteries*  
/

discussion on the art of midwifery, *μαϊευτική τέχνη* (in which the word *ἀμβλίσκειν* occurs more than once), tending to prove that he is an intellectual accoucheur, whose trade, being to deliver the teeming brains of young men, differs from that of his mother only *τῷ τε ἄνδρας ἀλλὰ μὴ γυναικας μαϊεύεσθαι, καὶ τῷ τὰς ψυχὰς αὐτῶν τικτούσας ἐπισκοπεῖν, ἀλλὰ μὴ τὰ σώματα*, chaps. vi, vii, pp. 148–51" (1852).

138. *τηλοῦ γὰρ οἰκῶ τῶν ἄγρων*] *I live far away in the country; in an out-of-the-way part of the country; ἀντὶ τοῦ ἐν τοῖς ἀγροῖς*, says the Scholiast; and he adds *λέλεκται δὲ αὐτὸ παρὰ τὸ Εὐριπίδειον, ὅπερ οὕτως ἔχει, "τηλοῦ γὰρ οἰκῶν βίον ἐξιδρυσάμην."* But there *τηλοῦ* is used in its ordinary sense *far from*; while here it must have the opposite meaning *far in*; and the Commentators compare this double signification with that of *πρόρω*, as to which see the note on

Wasps 192.

141. *ἐγὼ γὰρ οὐτοσί*] *I here*. Compare Ach. 910, 911, Plutus 868.

143. *μυστήρια*] This solemn word is used to exalt the expectation of the audience, and to enhance, by contrast, the absurdity of the trivialities which follow.

146. *Χαιρεφῶντος τὴν ὀφρῦν*] *ὁ μὲν γὰρ βαθείας εἶχε τὰς ὀφρῦς, ὁ Χαιρεφῶν ὁ δὲ φαλακρὸς ἦν, ὁ Σωκράτης*.—Scholiast. In this first problem, the problem of the flea, the operator appears to have been Chaerephon. In the problem of the gnat, which follows, the difficulty was solved by the ingenuity of Socrates himself. And so, to distinguish it from the work of any meaner person, the student is careful to describe that as a *Σωκράτους φρόντισμα*, infra 154. As to the baldness of Socrates, see Lucian's twentieth Dialogue of the Dead, § 4.



- ΣΤ. πῶς δῆτα τοῦτ' ἐμέτρησε; ΜΑΘ. δεξιῶτατα.  
 κηρὸν διατῆξας, εἴτα τὴν ψύλλαν λαβὼν.  
 ἐνέβαψεν εἰς τὸν κηρὸν αὐτῆς τῷ πόδε,  
 κᾶτα ψυγίσην περιέφυσαν Περσικαί.  
 ταύτας ὑπολύσας ἀνεμέτρει τὸ χωρίον. 150
- ΣΤ. ὦ Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν.  
 ΜΑΘ. τί δῆτ' ἄγ, ἕτερον εἰ πύθριο Σωκράτους  
 φρόντισμα; ΣΤ. ποῖον; ἀντιβολῶ, κάτειπέ μοι. 155
- ΜΑΘ. ἀνήρετ' αὐτὸν Χαιρεφῶν ὁ Σφήττιος  
 ὀπότερα τὴν γνώμην ἔχοι, τὰς ἐμπίδας  
 κατὰ τὸ στόμ' ἄδειν, ἢ κατὰ τοῦρροπύγιον.  
 ΣΤ. τί δῆτ' ἐκείνος εἶπε περὶ τῆς ἐμπίδος  
 ΜΑΘ. ἔφασκεν εἶναι τοῦντερον τῆς ἐμπίδος  
 στενόν· διὰ λεπτοῦ δ' ὄντος αὐτοῦ τὴν πνοὴν  
 βίᾳ βαδίζειν εὐθὺ τοῦρροπυγίου·  
 ἔπειτα κοῖλον πρὸς στενῷ προσκείμενον  
 τὸν πρακτὸν ἡχεῖν ὑπὸ βίας τοῦ πνεύματος.  
 ΣΤ. σάλπιγξ ὁ πρακτός ἐστιν ἄρα τῶν ἐμπίδων. 165

150. τῷ πόδε] δυῖκόν τῷ πόδε ἐπὶ τῆς ψύλλης, κακῶς ἱστορεῖται γὰρ ἐξ πόδας ἔχουσα.—Scholiast. Similarly in Peace 7 the poet speaks of τοῖν ποδοῖν in reference to a beetle, where see the note.

151. Περσικαί] *Persian slippers*, the

How many scores a flea will jump  
 Of his own length, from head to rump,  
 Which Socrates and Chaerephon

*In vain* essayed so long agon.—Hudibras ii. 3. 311–14.

On the contrary, their investigation appears to have been perfectly satisfactory, and by no means in vain" (1852). Some however have inferred from the use of the imperfect, ἀνεμέτρει, that Chaerephon did not complete the admeasurement and suppose that this is

common wear of Athenian women, *Lys.* 229, *Thesm.* 734, *Ecl.* 319.

152. ἀνεμέτρει] "Butler therefore was unjust to our experimental philosophers when he boasts that his 'profound gymnosophist,' Sidrophel, had learnt

the "miscarriage" attributed supra 137 to the noisy summons of Strepsiadēs. But this can hardly be right. It is true that the Student merely says that Chaerephon "took to measuring" the distance, and does not state in express terms that he completed it; but the exclamation of

- STREPS. How did he measure this?   STUD. Most cleverly.  
 He warmed some wax, and then he caught the flea,  
 And dipped its feet into the wax he'd melted:  
 Then let it cool, and there were Persian slippers!  
 These he took off, and so he found the distance.
- STREPS. O Zeus and king, what subtle intellects!   Wot!
- STUD. What would you say then if you heard another,  
 Our Master's own?   STREPS. O come, do tell me that.
- STUD. Why, Chaerephon was asking him in turn,  
 Which theory did he sanction; that the gnats  
 Hummed through their mouth, or backwards, through the tail?
- STREPS. Aye, and what said your Master of the gnat?
- STUD. He answered thus: the entrail of the gnat  
 Is small: and through this narrow pipe the wind  
 Rushes with violence straight towards the tail;  
 There, close against the pipe, the hollow rump  
 Receives the wind, and whistles to the blast.
- STREPS. So then the rump is trumpet to the gnats!   Wot!

Strepsiades (line 153) shows that he considered the experiment to have been a success, and had no idea that he himself had prevented its being so; and indeed what miscarried was a *φρονις*, an operation of the mind, not a manual admeasurement. The Student, in his eagerness to tell of the wondrous doings of the Phrontists, has forgotten his own abortive cogitation. Dr. Blaydes cites from "Science Gossip" a statement that the "flea jumps 200 times its own length, equal to a quarter of a mile for a man."

156. *ὁ Σφήγγιος*] The Scholiast merely observes that Sphettus was a deme of the tribe Acamantis, apparently supposing it to be the real deme of Chaerephon;

but, even if it were, we may be sure that it would not be added here, on the second mention of his name, without some satirical reason. And it is generally and, no doubt, rightly supposed that it contains a skit on his eager and impulsive character (*μανικὸς* Plato calls him at the commencement of the Charmides), intended to designate him either as *waspyish* in connexion with *σφήξ*, or as *sour* and *acid* in connexion with Sphettian vinegar, as to which see Plutus 720 and the Commentary there.

165. *σάλπιγξ*] In Achilles Tatius ii. 22, the gnat, challenging the lion to single combat, says *ὄργανον ὄλος εἰμι πολέμου*· *μετὰ μὲν σάλπιγγος παρατάττομαι*

<sup>thrice-bless</sup> ὦ τρισμακάριος τοῦ διεντερεύματος.

<sup>working through out with</sup> ἡ ραδὶς φεύγων ἀν' ἀποφύγοι δίκην

<sup>come word for change -</sup> ὅστις δίδοι τούντερον τῆς ἐμίδος.

ΜΑΘ. <sup>be rebuked by word</sup> πρῶν δέ γε γνώμην μεγάλην ἀφηρέθη  
 ὑπ' ἀσκαλαβώτου. ΣΤ. <sup>what</sup> τίνα τρόπον; <sup>will</sup> κάτειπέ μοι. 170

ΜΑΘ. ζητούντος αὐτοῦ τῆς σελήνης τὰς ὁδοὺς  
 καὶ τὰς περιφορὰς, εἰτ' ἄνω κεχηγᾶτος <sup>open-mouthed</sup>  
 ἀπὸ τῆς ὀροφῆς νύκτωρ γαλεώτης κατέχευεν.

ΣΤ. ἤσθην γαλεώτῃ καταχέσαντι Σωκράτους.

ΜΑΘ. <sup>well</sup> ἔχθες δέ γ' ἡμῖν δείπνον οὐκ ἦν ἐσπέρας. 175

ΣΤ. <sup>what</sup> εἰεν' τί οὖν πρὸς τάλφιτ' ἐπαλαμήσατο; <sup>αλλ' οὐκ ἔστιν</sup>

ΜΑΘ. κατὰ τῆς τραπέζης καταπασσας <sup>pair of compasses</sup> λεπτὴν τέφραν <sup>ashes</sup>  
 κάμψας ὀβελίσκον, εἶτα διαβήτην λαβὼν,

ἐκ τῆς παλαίστρας <sup>μάστιγον - cloak</sup> θοιμάτιον <sup>fillet</sup> ὑφείλετο.

ΣΤ. <sup>what</sup> τί δὴτ' ἐκείνον τὸν Θαλὴν <sup>under</sup> θαυμάζομεν; 180

σάλπιγξ δέ μοι καὶ βέλος τὸ στόμα. Ber-  
 gler refers to the Batrachomyomachia  
 202, where, when the opposing hosts are  
 ready for battle, the mosquitoes with  
 their trumpets sound the charge, μεγάλας  
 σάλπιγγας ἔχοντες.

170. ἀσκαλαβώτου] ἀσκαλαβώτης and  
 γαλεώτης are here used as convertible  
 terms. They are supposed to describe  
 the spotted green lizard, *lacerta ocellata*.  
 This investigation into the ways of the  
 Moon is one of the charges brought  
 against the Phrontists at the conclusion  
 of the Comedy, infra 1507.

177. κατὰ τῆς τραπέζης] They have no  
 dinner nor (it is implied) the means of  
 obtaining any. Socrates has to supply  
 the means. He goes therefore to the  
 palaestra, one of his usual haunts (περι-  
 ενόσκει τὰς παλαίστρας, says Libanius in  
 his Σωκράτους ἀπολογία, vol. iii, p. 7, in

Reiske's edition of his works), and per-  
 forms a sort of conjuring trick. Spreading  
 charcoal ashes over the table, he takes  
 a spit and bends it into the form of a  
 compass, and with this convenient  
 instrument—instead of working out, as  
 was expected, some geometrical problem  
 —he contrives to angle away a garment  
 which some young athlete had thrown  
 aside on commencing his exercises, and  
 the sale of which will furnish the Phron-  
 tists with the means of obtaining their  
 dinner. The Ravenna Scholiast says  
 τέφρα· ἡ τῶν κεκαμμένων ἔϋλων κόνις, and  
 again ἐπειδὴ ὁ ὀβελίσκος ὀρθὸς ἐστίν,  
 ἔκαμψεν αὐτὸν ἵνα δι' αὐτοῦ κλέψῃ τὸ ἱμάτιον,  
 and as to the theft τοῦτο παρ' ὑπόνοιαν  
 ἐπήγαγεν· ἔδει γὰρ αὐτὸν εἰπεῖν μετέβαλεν  
 αὐτὸν εἰς τὰ ἀλφίτα. We have here, then,  
 a direct charge of dishonesty brought  
 against Socrates, and the Scholiast partly



O happy, happy in your entrail-learning  
Full surely need he fear nor debts nor duns,  
Who knows about the entrails of the gnats.

STUD. And yet last night a mighty thought we lost  
Through a green lizard. STREPS. Tell me, how was that?

STUD. Why, as Himself, with eyes and mouth wide open,  
Mused on the moon, her paths and revolutions,  
A lizard from the roof squirted full on him.

STREPS. He, he, he, he. I like the lizard's spattering Socrates.

STUD. Then yesterday, poor we, we'd got no dinner.

STREPS. Hah! what did he devise to do for barley?

STUD. He sprinkled on the table—some fine ash—  
He bent a spit—he grasped it compass-wise—  
And—filched a mantle from the Wrestling School.

STREPS. Good heavens! Why Thales was a fool to this!

on this line and partly on line 96 cites a similar charge brought against him by Eupolis:

δεξάμενος δὲ Σωκράτης τὴν ἐπιδείξιν, [ᾄδων]  
Στησιχόρου πρὸς τὴν λύραν, οἶνοχόην ἐκλεψεν.

(ᾄδων is added by Meineke, Eup. Incert. Fragm. ix.) But these are mere comic arrows, winged perhaps by the very fact of the philosopher's acknowledged pro-

bity. In another fragment (Meineke, ut supra, x) Eupolis mentions his difficulty about a dinner:

μισῶ δ' ἔκ κἀγὼ Σωκράτη, τὸν πτωχὸν ἀδολέσχην,  
ὅς τ' ἄλλα μὲν πεφρόντικεν  
πῶθεν δὲ καταφαγεῖν ἔχοι, τοῦτου κατημέληκε.

180. Θαλῆν] Thales of Miletus, one of the seven wise men, was constantly spoken of as the embodiment of wisdom. "Bergler quotes Birds 1009, where

Peisthetaerus says of Meton ἄνθρωπος Θαλῆς, and Plautus, Captivi, ii. 2. 24, where Tyndarus, one of the captives from Elis, says,

Eugeniae!

Thalem talento non emam Milesium,  
Nam ad sapientiam hujus nimius nugator fuit.

Add Plautus, Rudens, iv. 3. 64, where Gripus says to Trachalio: 'Salve, Thales' " (1852).

- <sup>open</sup> <sup>whole house and open</sup>  
 ἀνοίγε' ἀνοίγ' ἀνύσας τὸ φροντιστήριον,  
 καὶ δείξον ὡς τάχιστα μοι τὸν Σωκράτην.  
 μαθητιῶ γάρ· ἄλλ' ἀνοίγε τὴν θύραν.  
 ὦ Ἡράκλεις, ταῦτ' ἰδοὺς <sup>what creating</sup> ποδαπαὶ τὰ θηρία;  
 ΜΑΘ. τί ἐθαύμασας; τῷ σοι δοκοῦσιν εἰκέναι;  
 ΣΤ. τοῖς ἐκ Πύλου ληφθεῖσι, τοῖς Λακωνικοῖς.  
 ἀτὰρ τί ποτ' ἐς τὴν γῆν βλέπουσιν οὗτοί;  
 ΜΑΘ. ζητοῦσιν οὗτοι τὰ κατὰ γῆς. ΣΤ. βολβοὺς ἄρα  
 ζητοῦσι. μή νυν τουτογὶ φροντίζετε·  
 ἐγὼ γὰρ οἶδ' ἵν' εἰσὶ μεγάλοι καὶ καλοί.  
 τί γὰρ οἶδε δρῶσιν οἱ σφόδρ' ἐγκεκυφότες;  
 ΜΑΘ. οὗτοι δ' ἐρεβοδιφῶσιν ὑπὰ τὸν Τάρταρον.

183. ἀλλ' ἀνοίγε τὴν θύραν] In answer to this appeal not the door only, but the whole house opens, ἀνοίγεται ἡ σκηνή, as the Scholiast on Aesch. Choeph. 960 describes the operation. By means of the Ecyclema, στραφέντος τοῦ ἐκκυκλήματος as the Scholiast here observes, the entire front of the house is wheeled round, bringing out, and exposing to the view of the audience, the inner court of the Phrontisterium, see the Introduction to the Acharnians, p. xl. High up in the air we behold Socrates suspended in a basket, whilst below, and more immediately attracting attention, are a number of miserable half-starved wretches, all stooping forward as if anxiously examining something on the ground. They look so little like ordinary specimens of humanity, that Strepsiades, in amazement, invokes Heracles the destroyer of monsters.

186. τοῖς ἐκ Πύλου ληφθεῖσι] The 292 Laconians captured in Sphacteria were thrown into prison and kept in

chains under strict watch and ward. The hardships of their lot would be enhanced by the consciousness that their action had tended to lower the prestige of Sparta, and had lost them the sympathy of their own fellow-countrymen. We cannot wonder, therefore, that they grew parched and haggard, as we have already heard in Knights 394.

188. βολβοῦς] *truffles* (*tuber cibarium*), which grow some four or five inches beneath the surface of the ground. In our southern counties they are, or formerly were, discovered by the aid of a particular breed of trained dogs, known as *truffle-dogs*; but in France and Italy pigs are often trained to find them out. Mr. E. H. Barker, in his "Eastern Aquitaine," gives a graphic account of his experiences with a professional truffle-hunter and his trained pig. "At a sign from the old man the pig sniffs about the roots of a little tree, then proceeds to dig with her nose, tossing up the larger stones which lie in the

O open, open, wide the study door,  
 And show me, show me, show me Socrates.  
 I die to be a student. Open, open !  
 O Heracles, what kind of beasts are these !

STUD. Why, what's the matter ? what do you think they're like ?

STREPS. Like ? why those Spartans whom we brought from Pylus :  
 What makes them fix their eyes so on the ground ?

STUD. They seek things underground. STREPS. O ! to be sure,  
 Truffles ! You there, don't trouble about that !  
 I'll tell you where the best and finest grow.

Look ! why do those stoop down so very much ?

STUD. They're diving deep into the deepest secrets.

way as if they were feathers. The animal has smelt a truffle, and the man seizes her by the ear, for her manner is suspicious. This is the first time they have been out together since last season, and the beast has forgotten some of her education. She manages to get a truffle into her mouth ; he tugs at her ear with one hand, and uses his stick upon her nose with the other. The brute screams with anger, but will not open her jaws wide enough for him to slip his stick in and hook the truffle out. The prize is swallowed, and the old man, forgetting all decorum, and only thinking of his loss, calls his companion a pig, which in France is always an insult. Our truffle-hunting to-day has opened badly, although one party thinks differently. In a few minutes, however, another truffle is found, and this time the old man delivers a whack on the nose at the right moment, and seizing the fungus, hands it to me. Now he takes from his pocket a spike of maize, and picking

off a few grains, gives them to the pig to soothe her injured feelings, and encourage her to hunt again. This she is quite ready to do, for a pig has no *amour-propre*. We move about in the dry open wood, keeping always near the trees, and truffle after truffle is turned up from the reddish light soil mixed with fragments of calcareous rock. The forgotten training soon comes back to our invaluable auxiliary ; a mere twitch of the ear is a sufficient hint for her to retire at the right moment, and wait for the corn that is invariably given in exchange for the cryptogam. Indeed, before we leave the ground the animal has got so well into work that when she finds a truffle she does not attempt to seize it but points to it, and grunts for the equivalent in maize. The pig may be a correct emblem of depravity, but its intelligence is certainly of a superior order."

192. ἐρεβοδιφῶσιν] *They are searching into the darkness below Tartarus.* On



ΣΤ. τί δὴθ' ὁ πρῶτος ἐς τὸν οὐρανὸν βλέπει;

ΜΑΘ. αὐτὸς καθ' αὐτὸν ἀστρονομεῖν διδάσκεται.

ἀλλ' εἰσθ', ἵνα μὴ 'κεῖνος ἡμῖν ἐπιτύχη.

195

ΣΤ. μήπω γε μήπω γ', ἀλλ' ἐπιμεινάντων, ἵνα  
αὐτοῖσι κοινώσω τι πραγματίον ἐμόν.

ΜΑΘ. ἀλλ' οὐχ οἶδ' αὐτοῖσι πρὸς τὸν ἄερα  
ἔξω διατρίβειν πολλὸν ἄγαν ἐστὶν χρόνον.

ΣΤ. πρὸς τῶν θεῶν, τί γὰρ τὰδ' ἐστίν; εἰπέ μοι.

200

ΜΑΘ. ἀστρονομία μὲν αὐτή. ΣΤ. τοῦτ' δὲ τί;

ΜΑΘ. γεωμετρία. ΣΤ. τοῦτ' οὖν τί ἐστι χρήσιμον;

ΜΑΘ. γῆν ἀναμετρεῖσθαι. ΣΤ. πότερα τὴν κληρουχικήν;

ΜΑΘ. οὐκ, ἀλλὰ τὴν σύμπασαν. ΣΤ. ἀστέιον λέγεις.

τὸ γὰρ σόφισμα δημοτικὸν καὶ χρησίμον.

205

ΜΑΘ. αὕτη δέ σοι γῆς περίοδος πάσης. ὁρᾷς;

Erebus and Tartarus see the cosmogony in the Birds, line 693 seq. It is to passages like the present that the Socrates of Plato's Apology is alluding when he says that the most formidable of his accusers are those who have long been teaching ὡς ἔστι τις Σωκράτης, σοφὸς ἀνὴρ, τὰ τε μετέωρα φροντιστῆς καὶ τὰ ὑπὸ γῆς ἅπαντα ἀνεξετηκώς, καὶ τὸν ἦττω λόγον κρείττω ποιῶν, chap. 2 (p. 18 B).

200. τί γὰρ τὰδ' ἐστίν;] The general body of students having cleared themselves off, the eye of Strepsiades is at once attracted by two figures standing in the court. They represent, the one Astronomy, the other Geometry. The presence of the latter in the Phrontisterium may remind the reader, as Mitchell observes, of the inscription said to be placed over the entrance to Plato's Academy, Μηδεὶς ἀγεωμέτρητος

εἰσίτω.

203. κληρουχικήν] land taken from a conquered enemy, and divided by lot amongst Athenian citizens. At least two notable instances of κληρουχία had taken place since the commencement of the War. In the first year of the War the Athenians expelled from Aegina all its native inhabitants, ἐκ δὲ τῶν πολιτῶν οἰκήτορας ἐκπέψαντες κατεκληρούχησαν τὴν τε Αἴγιαν καὶ τὴν χώραν, Diod. Sic. xii. 44. And it is by no means improbable that one of these κληροῦχοι was Aristophanes himself. See the Introduction to the Acharnians, p. ix. Four years later, and therefore four years before the production of the present Comedy, the Athenians κατεκληρούχησαν the entire island of Lesbos, except so much as pertained to Methymna, κλήρους δὲ ποιήσαντες τρισχιλίους, τριακοσίους μὲν τοῖς θεοῖς ἱεροῦς ἐξείλον, ἐπὶ δὲ τοὺς ἄλλους

STREPS. Then why's their rump turned up towards the sky?

STUD. It's taking private lessons on the stars.

(To the other Students.)

Come, come: get in: HE'll catch us presently.

STREPS. Not yet! not yet! just let them stop one moment,  
While I impart a little matter to them.

STUD. No, no: they must go in: 'twould never do  
To expose themselves too long to the open air.

STREPS. O! by the Gods, now, what are these? do tell me.

STUD. This is Astronomy. STREPS. And what is this?

STUD. Geometry. STREPS. Well, what's the use of that?

STUD. To mete out lands. STREPS. What, for allotment grounds?

STUD. No, but all lands. STREPS. A choice idea, truly.

Then every man may take his choice, you mean.

STUD. Look; here's a chart of the whole world. Do you see?

σφῶν αὐτῶν κληρούχους τοὺς λαχόντας ἀπέπεμψαν, Thuc. iii. 50. For another important κληρουχία which took place some years before the outbreak of the War, see the Commentary ten lines infra. It is little wonder, therefore, that the mention of "meting out lands" at once called up in the mind of Strepsiades the idea of a new κληρουχία.

204. ἀστέιον λέγεις] "All the Commentators acquiesce in the old version, 'Facete dicis: est enim hoc inventum populare et utile.' But this, without looking at the Greek, seems remarkably tame; the γὰρ requires something more than 'Facete dicis' to precede it: γοῦν would suit that translation better. But there is a passage in the Phaedrus which clears up the whole difficulty in a moment. It runs as follows: \*ὦ γενναῖος, εἶθε γράψειν ὡς χρή πέννῃ (χαρίζεσθαι

μᾶλλον ἢ πλουσίῳ, καὶ πρεσβυτέρῳ μᾶλλον ἢ νεωτέρῳ, καὶ ὅσα ἄλλα ἐμοὶ τε πρόσεστιν καὶ τοῖς πολλοῖς ἡμῶν' ἢ γὰρ ἂν ΔΑΣΤΕΙΟΙ καὶ ΔΗΜΩΦΕΛΕΙΣ οἱ λόγοι, p. 227: where Stallbaum rightly remarks, 'elegantem esse ambiguitatem in vocabulo, ἀστέιον, quod de elegantia atque urbanitate, et de communi utilitate capiendum'; but without any reference to these lines of Aristophanes. The double entendre can hardly be kept up in English, but the Latin translation should evidently be, 'Urbane dicis: urbi enim utile est callidum hoc commentum.' " (1852).

206. γῆς περίοδος] *a chart of the world.* In my former edition I quoted the anecdote told by Aelian, V. H. iii. 28. Socrates, he says, seeing that Alcibiades prided himself on the extent of his landed possessions, brought him to a chart of the world, πινάκιον ἔχον γῆς

αἶδε μὲν Ἀθῆναι. ΣΤ. τί σὺ λέγεις; οὐ πείθομαι,  
ἐπεὶ δικαστὰς οὐχ ὁρῶ καθήμενους. καὶ ὅτι καὶ - to be seated

ΜΑΘ. ὥς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον. *country*

ΣΤ. καὶ ποῦ Κικυννῆς εἰσὶν οὐμοὶ δημόται; *citizens* 210

ΜΑΘ. ἐνταῦθ' ἐνεῖσιν. ἡ δὲ γ' Εὐβοί', ὥς ὁρᾷς,  
*παρατάττειν* ἡδὲ παρατέταται μακρὰ πόρῳ πάνν. *stretch out*

ΣΤ. οἶδ'. ὑπὸ γὰρ ἡμῶν *παρατάθη* καὶ Περικλέους, *stretch*  
ἀλλ' ἡ Λακεδαίμων ποῦ 'στιν; ΜΑΘ. ὅπου 'στίν; αὐτῇ.

ΣΤ. ὥς ἐγγὺς ἡμῶν. τοῦτο πάνν φροντίσετε, 215

ταύτην ἀφ' ἡμῶν ἀπαγαγεῖν πόρῳ πάνν. *stretch out* *stretch out you*

ΜΑΘ. ἀλλ' οὐχ οἷόν τε νῆ Δί'. ΣΤ. οἰμῶξεσθ' ἄρα.

φέρε τίς γὰρ οὗτος οὐπὶ τῆς κρεμάθρας ἀνὴρ;

ΜΑΘ. αὐτός. ΣΤ. τίς αὐτός; ΜΑΘ. Σωκράτης.

ΣΤ. *with hand out* ὦ Σώκρατες. 220

ἴθ' οὗτος, ἀναβόησον αὐτόν μοι μέγα. *call*

ΜΑΘ. αὐτὸς μὲν οὖν σὺ κάλεσον· οὐ γάρ μοι σχολή. *you call him*

ΣΤ. ὦ Σώκρατες,

περίοδον, and bade him find out Attica. He did so. "And now," said Socrates, "point me out your estates." "Why, they are not marked," said Alcibiades. "And are you pluming yourself," replied Socrates, "on possessions which have no mark on the earth's surface." Lucian has a somewhat similar tale in his Icaromenippus 18. There Menippus, not tarrying for the invention of airships and aeroplanes, is flying between heaven and earth, and looking down at Attica could not help laughing, he says, to think that men should pride themselves on their landed estates, the largest of which would hardly equal in size one of the atoms of Epicurus.

208. δικαστὰς] The dicasts have been mentioned in both the preceding Comedies, but this is the first allusion to what the poet elsewhere calls the dicastic mania. In truth it only commenced with the Peloponnesian War, when so many countrymen, compelled to leave the farms on which they earned their livelihood and to come crowding into the city, had no other means of living than the dicastic three-obol.

213. *παρατάθη*] Stretched on the rack. This is, of course, a play on the word *παρατέταται*, stretching out. *παρατείνειν* means to exhaust, to do for. τῶ λυμῶ *παρατείνόμενα* (fame confecti), Plato, Symposium, chap. 26, p. 207 B. *παρατάθη μακρὰν ὁδὸν πορευθεὶς*, Xen. Mem.



This city's Athens. STREPS. Athens? I like that.  
I see no dicasts sitting. That's not Athens.

STUD. In very truth, this is the Attic ground.

STREPS. And where then are my townsmen of Cicynna?

STUD. Why, thereabouts; and here, you see, Euboea:  
Here, reaching out a long way by the shore.

STREPS. Yes, overreached by us and Pericles.

But now, where's Sparta? STUD. Let me see: O, here.

STREPS. Heavens! how near us. O do please manage this,  
To shove her off from us, a long way further.

STUD. We can't do that, by Zeus. STREPS. The worse for you.  
Hallo! who's that? that fellow in the basket?

STUD. That's HE. STREPS. Who's HE? STUD. Socrates.

STREPS. Socrates!

You sir, call out to him as loud as you can.

STUD. Call him yourself: I have not leisure now.

STREPS. Socrates! Socrates!

iii. 13. 6. Suidas, referring to the present line, explains *παπατεῖναι* by τὸ ἐπιτρίψαι καὶ ἀπολέσαι. And he, Hesychius, Photius, and Timaeus (where see Ruhnken's note) explains *παπατεῖς* by ἀπολείς. The allusion is to the subjugation of Euboea by Pericles just before the Thirty Years' truce (Thuc. i. 114), when the Athenians expelled all the inhabitants of Histiaea, *χιλίους δὲ οἰκήτορας ἐκπέμψαντες, τὴν τε πόλιν καὶ τὴν χώραν κατεκληρούχησαν*, Diod. Sic. xii. 22.

216. *πόρρω πάνν*] Here again, as in *παρετάθη* above, we have an echo of the Student's language; and of course in *φροντίζετε* in the preceding line Strepsiades is alluding to the special

studies of the Thinking-house.

218. *οἰπὶ κρεμάθρας*] Hitherto the attention of Strepsiades has been confined to the students and the arrangements on the ground of the Court. But now, suddenly lifting up his eyes, he is astonished to behold a man suspended aloft in a basket. What is here called a *κρεμάθρα* is called a *ταππὸς* eight lines below.

219. *ὦ Σώκρατες*] Strepsiades bawls out to the figure in the basket; but Socrates, wrapt in contemplation, does not hear him. The Student, afraid to interrupt the Master's meditation, excuses himself by suddenly recollecting a press of business, and retires.

ὦ Σωκρατίδιον. ΣΩ. τί με καλεῖς, ὦφήμερε;

ΣΤ. πρῶτον μὲν ὅ τι δρας, ἀντιβोलῶ, κάτεπέ μοι.

ΣΩ. ἀεροβατῶ καὶ περιφρονῶ τὸν ἥλιον.

225

ΣΤ. ἔπειτ' ἀπὸ τάρρου τοὺς θεοὺς ὑπερφρονεῖς,  
ἀλλ' οὐκ ἀπὸ τῆς γῆς, εἶπερ. ΣΩ. οὐ γὰρ ἂν ποτε  
ἐξεύρον ὀρθῶς τὰ μετέωρα πράγματα,

εἰ μὴ κρεμάσας τὸ νόημα καὶ τὴν φροντίδα  
λεπτὴν καταμίξας εἰς τὸν ὅμοιον ἀέρα.

230

εἰ δ' ὦν χαμαὶ τάνω κάτωθεν ἐσκόπουν,  
οὐκ ἂν ποθ' εὖρον· οὐ γὰρ ἄλλ' ἢ γῆ βία  
ἔλκει πρὸς αὐτὴν τὴν ἱκμάδα τῆς φροντίδος.

(πάσχει δὲ ταῦτ' οὗτο καὶ τὰ κάρδαμα.)

223. ὦφήμερε] *Insect of a day*. In all he three speeches which Socrates delivers ἀπὸ τάρρου, he is made to speak the language of a solemn quack. Some Commentators have sought to discover in his words a deep philosophical meaning, but that was certainly not the idea with which Aristophanes put them into his mouth. The poet has got hold of some philosophical terms and employs them for his own comic purposes. He may have picked them up, as Mr. Starkie suggests, from the writings of Diogenes of Apollonia, whose views, as recorded by Theophrastus, "De Sensu," chap. viii, have some rather curious verbal coincidences with the language of Socrates here.

225. ἀεροβατῶ] This is one of the words which in Plato's Apology, chap. 3 (p. 19 B, C), Socrates declares had created so much prejudice against him. He there puts the charge which his "most formidable accusers" (see the Commentary on 192 supra) have long been bringing

against him into the form of a legal indictment; "Σωκράτης ἀδικεῖ καὶ περιεργάζεται ζητῶν τὰ τε ὑπὸ γῆς καὶ οὐράνια, καὶ τὸν ἥττω λόγον κρείττω ποιῶν, καὶ ἄλλους ταῦτα ταῦτα διδάσκων." τοιαυτὴ τίς ἐστι ταῦτα γὰρ ἐωρᾶτε καὶ αὐτοὶ ἐν τῇ 'Αριστοφάνους κωμῳδίᾳ, Σωκράτη τινὰ ἐκεῖ περιφερόμενον, φάσκοντά τε ἀεροβατεῖν καὶ ἄλλην πολλὴν φλυαρίαν φλυαροῦντα, ὧν ἐγὼ οὐδὲν οὔτε μέγα οὔτε μικρὸν πέρι ἐπαῖω. Whether these are the words of Socrates or of Plato, they bear witness to the great influence which even an unsuccessful Comedy of Aristophanes could exercise in the formation of public opinion. The word ἀεροβατεῖν is applied by St. Chrysostom to the demeanour of a pretentious philosopher, Hom. xx in Rom. (p. 662 D).

227. εἶπερ] "sc. δεῖ ὑπερφρονεῖν, Kuster, Bergler, Dindorf. Εἶπερ ἔξεστιν ὑπερφρονεῖν, Brunck: and Reiske would even correct the passage. But there is no difficulty whatever: εἶπερ is, 'if so be,' sc., that you do despise them. It is

Sweet Socrates ! SOCR. Mortal ! why call'st thou me ?

STREPS. O, first of all, please tell me what you are doing.

SOCR. I walk on air, and contem-plate the Sun.

STREPS. O then from a basket you condemn the Gods,  
And not from the earth, at any rate ? SOCR. Most true.  
I could not have searched out celestial matters  
Without suspending judgement, and infusing  
My subtle spirit with the kindred air.  
If from the ground I were to seek these things,  
I could not find : so surely doth the earth  
Draw to herself the essence of our thought.  
The same too is the case with water-cress.

frequently used in the same elliptical way in the Ethics. See i. 10. 14 : 'He does not,' says Aristotle, 'become happy again in a hurry, ἀλλ' εἴπερ, ἐν πολλῷ τινι χρόνῳ καὶ τελείῳ,' i. e. if he does at all. v. 9. 9 : οὐκ ἀδικεῖται, ἀλλ' εἴπερ, βλέπεται ; cf. Id. viii. 2. 3 and x. 4. 2. Strepsiades means to say, 'It is not so bad as I feared : even if you do condemn (a sort of misnomer for the Socratic contem-plate : so in the original, περιφρονῶ, ὑπερφρονεῖς) the Gods, at any rate you do it from a basket.' So Plato's Republic 497 E. I see that Mitchell takes the same view, and adduces some of the above passages " (1852).

232. οὐ γὰρ ἀλλ' ] A phrase peremptorily excluding every alternative except that which the speaker proceeds to affirm. See Frogs 58 and the note there.

234. τὰ κάρδαμα ] "An allusion to the homely imagery so familiar to the readers of Plato and Xenophon. 'To hear Socrates talk,' says Alcibiades in the Symposium of Plato, 'appears to a

superficial observer very ridiculous, for his conversation is all about donkeys, and coppersmiths, and cobblers, and tanners : but look deeper, and you will find that there is a hidden meaning in all this, a meaning full of virtue, piety, and divinity : like the sculptured figures of Silenus, which, without, are coarse, and rude, and repulsive, but, within, are the images of the Gods,' chaps. 32-7. In what follows, Strepsiades catches at the word κάρδαμα, probably the first word he has thoroughly understood, and, after displaying his utter inability to comprehend such philosophical language, beseeches his new master to descend to his level, both in a physical and in an intellectual sense " (1852). So in the Gorgias, Callicles says to Socrates περὶ σιτία σὺ λέγεις καὶ ποτὰ καὶ ἱατροὺς καὶ φλυαρίας· ἐγὼ δὲ οὐ ταῦτα λέγω, and a little later αἰεὶ σκυτέας τε καὶ κναφέας καὶ μαγείρους λέγων καὶ ἱατροὺς οὐδὲν παύσει, chap. 45 (pp. 490 C, 491 A). And in Xen. Mem. i. 2. 37 Critias says



ΣΤ. τί φῆς;

235

ἡ φροντὶς ἔλκει τὴν ἰκμάδ' εἰς τὰ κάρδαμα;  
 ἴθι νυν, κατὰβηθ', ὦ Σωκρατίδιον, ὡς ἐμὲ,  
 ἵνα με διδάξης ὧν περ ἑνέκ' ἐλήλυθα.

ΣΩ. ἤλθες δὲ κατὰ τί;

ΣΤ. βουλόμενος μαθεῖν λέγειν,

ὑπὸ γὰρ τόκων χρηστών τε δυσκολωτάτῳ  
 ἄγομαι, φέρομαι, τὰ χρήματ' ἐνεχυράζομαι.

240

ΣΩ. πόθεν δ' ὑπόχρεως σαυτὸν ἔλαθες γενόμενος;

ΣΤ. νόσος μ' ἐπέτρυνεν ἱππικῇ, δεινὴ φαγεῖν.  
 ἀλλὰ με δίδαξον τὸν ἕτερον τοῖν σοῖν λόγοιιν,  
 τὸν μηδὲν ἀποδιδόντα. μισθὸν δ' ὄντιν' ἂν  
 πράττη μ' ὁμοῦμαί σοι καταθήσειν τοὺς θεοὺς.

245

ΣΩ. ποίους θεοὺς ὁμεῖ σύ; πρῶτον γὰρ θεοὶ

ἡμῖν νόμισμ' οὐκ ἔστι. ΣΤ. τῷ γὰρ ὄμνυτ'; ἦ  
 σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ;

ἀλλὰ τῶνδε τοῖ σε ὑπέχρεοι δέσει, ὦ Σωκράτες, τῶν σκυτέων καὶ τῶν τεκτόνων καὶ τῶν χαλκῶν· καὶ γὰρ οἶμαι αὐτοὺς ἤδη κατατετρίφθαι διαβρυλουμένους ὑπὸ σοῦ. This peculiarity of the philosopher's conversation would be well known to the general public.

237. κατὰβηθ'] Primarily, of course, the meaning is "Come down from your basket to the ground," but there is also a secondary meaning, "Come down from your high horse; don't use such stilted language; talk so that I can understand you"; like Lucian's *καταβάς ἀπὸ τῶν ἱαμβίων*, *Necyomanteia* 1; St. Chrysostom's *συγκαταβαίνων αὐτῶν τῇ διανοίᾳ* Hom. 65 in Matth. (p. 647 A); and Quintilian's "ad intellectum audientis descendere," i. 2. 27. Socrates complies with both requests. Apparently he at once descends to the ground,

and joins Strepsiades on the stage; and by the operation of the ἐκκύκλημα the φροντιστήριον is again closed up, as it was at the commencement of the Play. Nor does Socrates again, in the iambic dialogue, relapse into his high-flown philosophic rhapsody.

241. ἄγομαι, φέρομαι] The two verbs ἄγειν and φέρειν are constantly combined to describe the ravages of a hostile army, sweeping the country of everything, alive or dead. Sometimes the accusative which follows denotes the people plundered, sometimes the plunder itself. As to ἐνεχυράζομαι see supra 35.

243. νόσος κ.τ.λ.] The disease was "a consumption of the purse," as Falstaff expresses it, Henry IV, Part II. 1. 2 ad fin. φαγεῖν is a word appropriate to a consuming disease; cf. *φαγέδαινα*, a cancer.

STREPS. Hello! what's that?

Thought draws the essence into water-cress?  
Come down, sweet Socrates, more near my level,  
And teach the lessons which I come to learn.

SOCR. And wherefore art thou come? STREPS. To learn to speak.  
For owing to my horrid debts and duns,  
My goods are seized, I'm robbed, and mobbed, and plundered.

SOCR. How did you get involved with your eyes open?

STREPS. A galloping consumption seized my money.  
Come now: do let me learn the unjust Logic  
That can shirk debts: now do just let me learn it.  
Name your own price, by all the Gods I'll pay it.

SOCR. The Gods! why you must know the Gods with us  
Don't pass for current coin. STREPS. Eh? what do you use then?  
Have you got iron, as the Byzantines have?

247. θεοὶ ἡμῖν νόμισμα' οὐκ ἔστι] The charge against Socrates was Ἄδικεῖ Σωκράτης, οὗς μὲν ἡ πόλις νομίζει θεοὺς αὐτονομίζων κ.τ.λ., Xen. Mem. ad init. Plato in his Apology uses the same words, though not in quite the same order. But Xenophon's wording seems to have been the more accurate; see Diog. Laert., Socrates 40. In the Frogs. (lines 889, 890) Euripides speaks in much the same language as Socrates does here.

249. σιδάρείοισιν] The observation that the Hellenic deities did not pass as current coin in the Phrontisterium awakes in the mind of Strepsiades the idea of some money coinage which differed from the ordinary Hellenic use. Iron was seldom employed for money. There was indeed the famous iron coinage of Sparta which Lycurgus had instituted for political purposes, but this was for

internal use and did not find its way into other states. Byzantium seems to have been almost the only state which had an iron coinage, and it was probably introduced about this very time, since it was ridiculed not only by Aristophanes but also by his contemporary Plato in the comedy called Peisander. The lines are preserved by the Scholiast:

χαλεπὸς ἂν οἰκῆσαιμεν ἐν Βυζαντίοις,  
ὅπου σιδάρείοισι τοῖς νομίσμασι  
χρῶνται.

(Byzantium used the Doric dialect, and it will be observed that both poets retain the Doric form σιδάρείοισι.) Iron was of course used only for coins of small value, νόμισμα τι λεπτὸν, Pollux ix. 78; Hesychius, s. v. σιδάρεος. Strepsiades, as the Scholiast observes, mixes up two things in his answer, ἔδει γὰρ εἰπεῖν, τίσιν ὄμνυτε θεοῖς, ἢ τίνι χρῆσθε νομίσματι.

- ΣΩ. βούλει τὰ θεῖα πράγματ' εἶδέναι σαφῶς <sup>know clearly</sup> 250  
 ἄττ' ἐστὶν ὁρθῶς; ΣΤ. νῆ Δί', εἴπερ ἔστι γε.  
 ΣΩ. καὶ ξυγγενέσθαι ταῖς Νεφέλαισιν ἐς λόγους,  
 ταῖς ἡμετέραισι δαίμοσιν; ΣΤ. μάλιστα γε.  
 ΣΩ. κάθιζε τοίνυν ἐπὶ τὸν ἱερὸν σκίμποδα.  
 ΣΤ. ἰδοὺ κάθημαι. ΣΩ. τουτονὶ τοίνυν λαβὲ 255  
 τὸν στέφανον. ΣΤ. ἐπὶ τί στέφανον; οἶμοι, Σώκρατες,  
 ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε.  
 ΣΩ. οὐκ, ἀλλὰ ταῦτα πάντα τοὺς τελουμένους <sup>initiates</sup>  
 ἡμεῖς ποιούμεν. ΣΤ. εἴτα δὴ τί κερδανῶ; <sup>benefit</sup>  
 ΣΩ. λέγειν γενήσεται τρίμμα, κρόταλον, παιπάλη. <sup>practised chattering fellow</sup> 260  
 ἀλλ' ἔχ' ἀτρέμας. ΣΤ. μὰ τὸν Δί' οὐ ψεύσει γέ με  
 κατὰπάττομενος γὰρ παιπάλη γενήσομαι.  
 ΣΩ. εὐφημεῖν <sup>keep silence</sup> χρὴ τὸν πρεσβύτερον καὶ τῆς εὐχῆς <sup>prayer</sup> ἑπακοῦειν. <sup>obey, listen to</sup>  
 ὦ δέσποτ' ἀναξ, ἀμέτρητ' Ἀἴηρ, ὃς ἔχεις τὴν γῆν μετέωρον, <sup>suspended in mid air</sup>

251. εἴπερ ἔστι γε] All the older editors took this to mean at least, if such things be, the previous statement of Socrates about the Gods having upset all his hearer's religious ideas. "Volo equidem, per Jovem; si tales sunt modo," Florent Chretien. "Certe, si modo ullae sunt," Bergler. "Volo hercle si modo ullae sunt," Brunck. Welcker's interpretation "si quidem licet," which has been accepted by most recent editors, does not seem so well suited to the character of Strepsiades, who is never troubled by any misgivings as to the lawfulness of his inquiries.

254. σκίμποδα] a low couch or pallet. τὸν κράβατον σκίμποδα λέγουσιν Ἀττικοί.—Scholiast. In later times σκίμπον was thought the more polite word of the two; and in St. Mark's narrative (chap. 2) of the man sick of the palsy, who was

bidden to take up τὸν κράβατον and walk, some preferred to say τὸν σκίμποδα. In truth St. Clement does so (Paedagogus i. 2. 6), but then he is not professing to follow the exact words of the Evangelist. Sozomen (H. E. i. 11. 9) tells us that when one, reading the narrative, substituted σκίμποδα for κράβατον, Spyridon, the pious Bishop of Cyprus, leapt from his throne exclaiming "Art thou then better than He who said ἅπὸν σου τὸν κράβατον, that thou thinkest it beneath thee to use His words?" In the present scene, Socrates, initiating his neophyte into his secret mysteries, is careful to conform, more or less closely, to the ordinary rites of initiation.

257. Ἀθάμανθ'] "There is here an allusion to the semi-ambiguous phrase, ξυγγενέσθαι ταῖς Νεφέλαις, for Athamas married a Nephele: who being aban-



SOCR. Come, would you like to learn celestial matters,  
How their truth stands? STREPS. Yes, if there's any truth.

SOCR. And to hold intercourse with yon bright Clouds,  
Our virgin Goddesses? STREPS. Yes, that I should.

SOCR. Then sit you down upon that sacred bed.

STREPS. Well, I am sitting. SOCR. Here then, take this chaplet.

STREPS. Chaplet? why? why? now, never, Socrates:

Don't sacrifice poor me, like Athamas.

SOCR. Fear not: our entrance-services require

All to do this. STREPS. But what am I to gain?

SOCR. You'll be the flower of talkers, prattlers, gossips:

Only keep quiet. STREPS. Zeus! your words come true!

I shall be flour indeed with all this peppering.

SOCR. Old man sit you still, and attend to my will, and hearken in peace to my prayer,  
O Master and King, holding earth in your swing, O measureless infinite Air;

done by her husband, and finding that he had been compassing the ruin of her children at the instigation of his new wife, sought vengeance against him. In a play of Sophocles called Athamas, he is brought in with a chaplet on his head to be sacrificed: Strepsiades fears lest his connexion with the Clouds is to end in the same way, and no Heracles to set him free again, as in the case of Athamas" (1852).

260. *τρίμμα*, *κρόταλον*, *παιπάλη*] In the Birds (line 431) Peisthetaerus is called by the admiring hoopoe a *τρίμμα*, *παιπάλη* 'δλον. By *τρίμμα* we are to understand a man *well versed* in anything, an old experienced hand. *κρόταλον* signifies a *rattle*, and not an agreeable one. *παιπάλη*, literally *fine flour*, stands for subtlety, wiliness, or as we now say slinness.

262. *καταπαττόμενος*] This was another

point of resemblance between the ritual of initiation and the ritual of sacrifice. We know that it was customary to sprinkle water, grain, and the like on a victim's head (see the Commentary on Peace 960), and Socrates seems to be sprinkling grain of some sort on the head of Strepsiades here.

263. *εὐφημεῖν χορή*] And now the initiation ceremonies being completed, the neophyte is to be introduced to the deities in whom he is henceforth to believe. The full creed is given infra 423, 424, and does not greatly differ from that attributed to Euripides in *Frogs* 892-4. The formula *εὐφημεῖν χορή* is in Aristophanes the regular introduction to an anapaestic recitative. See *Knights* 1316, *Peace* 1316, *Frogs* 354.

264. *ἔχεις τὴν γῆν μετέωρον*] "The best commentary on this verse is from Socrates himself (Phaedo, chap. 47, p. 99 B) δ

λαμπρός τ' Αἰθήρ, σεμναί τε θεαὶ Νεφέλαι βροντησικέραυνοι, 265  
 ἀρθητέ, φάνητ', ὧ δέσποιnai, τῷ φρόντιστῇ μετέωροι.

ΣΤ. μήπω μήπω γε, πρὶν ἂν τουτὶ πτύξωμαι, μὴ καταβρεχθῶ.  
 τὸ δὲ μὴδὲ κυνὴν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα.

ΣΩ. ἔλθετε δῆτ', ὧ πολυτίμητρι Νεφέλαι, τῷδ' εἰς ἐπίδειξιν.  
 εἴτ' ἐπ' Ὀλύμπου κορυφαῖς ἱεραῖς χιονοβλήτοισι κάθησθε, 270

εἴτ' Ὀκεανοῦ πατρὸς ἐν κήποις ἱερὸν χορὸν ἴστατε Νύμφαις,  
 εἴτ' ἄρα Νείλου προχοαῖς ὕδατων χρυσάεας ἀρύεσθε προχοαῖσιν.

μέν τις (Empedocles) δίνην (cf. infra 380) περιτιθεῖς τῇ γῇ ὑπὸ τοῦ οὐρανοῦ μένειν δὴ ποιεῖ τὴν γῆν, ὁ δὲ, (Anaximenes, Anaxagoras, Democritus) ὥσπερ καρδόφω πλατεία βάθρον τὸν ἀέρα ὑπερείδει. The distinction between Ἄηρ and Αἰθήρ is thus lucidly stated by Cicero, De Nat. Deorum (quoted by Mitchell): 'Principio enim terra, sita in media parte mundi, circumfusa undique est hac animabili spirabilique natura cui nomen est aer. Hunc rursus amplectitur immensus aether, qui constat ex altissimis ignibus,' ii. 36" (1852). Ἄηρ is the earth's atmosphere: Αἰθήρ the luminous air supposed to be above and beyond it, the "sublime

candens" of Ennius, "Aspice hocsublime candens, quem invocant omnes Jovem," Cicero, De Nat. Deorum ii. 2 and 25. The Scholiast says δόξα τις τῶν φυσικῶν ἐθρυνλεῖτο ὅτι πλατεία οὖσα ἡ γῇ ὀχεῖται ἐν τῷ ἀέρι. And Mitchell and others have attempted to trace up the present invocations to the Orphic mysteries or the writings of some ancient philosophers; but their influence is, in all probability, only indirect. Aristophanes is borrowing his phraseology from Euripides, the poet whom he always identified with the Socratic school. The ideas here expressed are to be found in many passages of the Tragedian, such as

δρᾶς τὸν ὑψοῦ τόνδ' ἄπειρον Αἰθέρα  
 τὴν γῆν περίεξ ἔχονθ' ὑγραῖς ἐν ἀγκάλας  
 τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν.

Lucian, Jupiter Tragoedus, 41.

And again

κορυφή δὲ θεῶν ὁ περὶ χθόν' ἔχων  
 Αἰθὴρ ὁ φαεινός.—Fragm. Inc. 147, Wagner.

Both these passages are quoted by Mitchell.

266. τῷ φρόντιστῇ] This may apply, as the Scholiast observes, either to Socrates himself or to Strepsiades. The pronoun τῷδε three lines below undoubtedly refers to the latter, but on

the whole it seems probable that Socrates is here referring to himself. As to φάνητε, Dobree observes "Deorum est φανῆναι," and hence the propriety of the word φαίεσθαι infra 276.

267. μήπω] Strepsiades, expecting the advent of the Clouds, anticipates (not

And thou glowing Ether, and Clouds who enwreathe her with thunder, and lightning,  
and storms,

Arise ye and shine, bright Ladies Divine, to your student in bodily forms.

PREPS. No, but stay, no, but stay, just one moment I pray, while my cloke round my temples  
I wrap.

To think that I've come, stupid fool, from my home, with never a waterproof cap!

OCR. Come forth, come forth, dread Clouds, and to earth your glorious majesty show;

Whether lightly ye rest on the time-honoured crest of Olympus environed in snow,

Or tread the soft dance 'mid the stately expanse of Ocean, the nymphs to beguile,

Or stoop to enfold with your pitchers of gold, the mystical waves of the Nile,

without cause, see infra 288) that rain will follow, and regrets that he came out without his *κυνέη*, the dogskin cap which he would doubtless wear when labouring on his farm. One Scholiast describes the *κυνέη* as an *ἀγροίκων φόρημα*, and another by *κεφαλαίαν ἢ καμηλαύκιον*. As to the latter word see the Commentary on Ach. 439.

269. *ἔλθετε δῆρ'*] Socrates, taking no heed of his disciple's interruption, proceeds with his solemn invocation and summons the Clouds to come from whatever quarter they may now be occupying; whether sweeping down with the North Wind from Olympus, or with the North-east from Lake Maeotis, or with the East-north-east from Mount Mimas, or with the South-east from Egypt, or from Ocean where they are born. "Olympus," says Mr. Dodwell (Travels ii, chap. 3), "is never completely free from snow; and Hesiod (Theog. 118) characterizes it with the epithet *νιφόεις*. Homer in his Iliad (i. 420) calls it *ἀγάνυφος*, whereas in his Odyssey (vi. 44) he says that it is never agitated by the

wind, or rain, or snow." But in the latter place he is thinking not of the earthly mountain but of the *Θεῶν ἔδος* enthroned thereon, "where falls not hail, or rain, or any snow, Nor ever wind blows loudly." Holland (Travels ii. 28) speaks of its "snowy summits rising far above the belt of clouds and mists which hang upon its sides." It is from this "belt" that the Clouds are now summoned to appear in the Athenian theatre.

271. *Ὠκεανοῦ πατρός]* καὶ τοῦτο φυσικὸν φησιν, ἀπὸ τοῦ Ὠκεανοῦ πάντα τὸν ἀέρα τὴν νοτίαν τὴν ἰκμάδα καὶ τὸν ὑετὸν τοῦτους ἐπιχορηγεῖν.—Scholiast. The title "Father Ocean" is repeated by the Clouds infra 278. *κῆπος* means a sacred expanse. Donaldson (at Pind. Olymp. iii. 24) rightly compares it with *ἄλσος* and *τέμενος*, but it involves a notion of "joyousness" which is not inherent in those words.

272. *Νεῖλον προχοαῖς]* or at the outflow of the Nile are drawing up its waters with your golden pitchers. On *προχοαῖς* the Scholiast says *λείπει ἢ ἐπὶ, ἵνα ᾗ "ἐπὶ ταῖς προχοαῖς τοῦ Νεῖλου,"* at the mouths of the



ἡ Μαιῶτιν λίμνην ἔχει· ἡ σκόπελον νιφόεντα Μίμαντος.  
 ὑπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱερόισι χαρεῖσαι.

XO.

ἀέναοι Νεφέλαι,  
 ἀρθῶμεν φανεραὶ δροσέραν φύσιν εὐάγητον,

[στρ.

276

πατρὸς ἀπ' Ὀκεανοῦ βαρυαχέος  
 ὑψηλῶν ὀρέων κορυφὰς ἐπὶ

δενδροκόμους, ἵνα

280

τηλεφανεῖς σκοπιὰς ἀφορώμεθα,

καρπούς τ' ἀρδομέναν ἱερὰν χθόνα,

καὶ ποταμῶν ζαθέων κελαδήματα,

Nile. Solon says Νείλου ἐπὶ προχοῇσι, Κανωβίδος ἔγγυθεν ἀκτῆς (Plutarch's Solon 26). Canopus is on the Mediterranean coast. The pitchers are golden because the hands which use them are divine; see the Commentary on Thesm. 312. So when Zeus sends Iris to bring him water from the Styx, she brings it ἐν χρυσέῃ προχόῃ (Hesiod, Theog. 784); and Ion, the minister of Apollo, draws water χρυσέαις πρόχουσιν (Eur. Ion 435).

273. Μίμαντος] ὄρος Θράκης ὁ Μίμας. καὶ Ὅμηρος (Od. iii. 172) παρ' ἡνεμόεντά Μίμαντα.—Scholiast. No doubt the epithet νιφόεντα would be more suitable to a Thracian mountain; but Homer is referring to the Mimas which dominates the long Erythraean promontory opposite Chios, and we know of no other Mimas. The Μαιῶτις λίμνη is what we now call the Sea of Azov.

274. δεξάμεναι θυσίαν] accepting our sacrifice. Cf. Peace 977. The sacrifice of which Socrates speaks is, apparently, the initiation of Strepsiades.

275-90. ἀέναοι Νεφέλαι] In answer

to the summons of Socrates, the Clouds are beginning to stir in the far distance. The invocation has reached them, not in Olympus, or Mimas, or the Nile, but in the home of their "Father Ocean." And, as they begin to move, they herald their approach by two little antistrophical songs of great beauty. In the Strophe they are gathering in the Ocean and rising from thence to the mountaintops. At this time they are far from Attica, and are merely commencing to look down upon the earth at large, its hills, its plains, its rivers, and the surrounding sea. But in the Antistrophe they are moving towards the Athenian theatre and gradually spreading over the whole country of Attica. These songs are sometimes spoken of as the Parodos, or as part of the Parodos; but inaccurately. In this Comedy there is no Parodos. A Parodos is the entrance song of the Chorus as they are actually moving into the orchestra; πάροδος δὲ ἐστὶν αἰδὴ χοροῦ βαδίζοντος ἀδομένη ἅμα τῇ ἐσόδῳ (Schol. at Phoeniss. 202). And here

Or around the white foam of Maeotis ye roam, or Mimas all wintry and bare,  
O hear while we pray, and turn not away from the rites which your servants prepare.

HORUS.

Clouds of all hue,  
Rise we aloft with our garments of dew.  
Come from old Ocean's unchangeable bed,  
Come, till the mountain's green summits we tread,  
Come to the peaks with their landscapes untold,  
Gaze on the Earth with her harvests of gold,  
Gaze on the rivers in majesty streaming,  
Gaze on the lordly, invincible Sea,

they do not enter until lines 323-8 and then quite silently. In these Odes, though the voices are heard, the singers remain invisible. The Cloud-songs may be likened to the Frog-songs (in the Comedy of the Frogs) which are sung behind the scenes, where there is no entry, and therefore (of course) no

Parodos; or to the songs of the Mystics in the same Comedy which also are sung behind the scenes, and are concluded before the actual Parodos commences. I have left in the text the original translations, but the Strophe may be more literally, if more prosaically, rendered as follows:—

We Clouds ever floating in the blue,  
Lift we up our dewy essence, airy-bright, for all to view,  
Let us rise from father Ocean with his hoarsely-booming roar,  
Till we reach the lofty hill-tops, forest-clad for evermore.  
Thence gaze we on the peaks far seen across the plain,  
And on holy Earth refreshing her crops of golden grain,  
And the bright majestic Rivers, ever singing in their glee,  
And the hoarsely-sounding murmur of the everlasting sea.  
For the never-resting Eye of Ether in the sky

Is shining mid the dazzle of its rays;  
Let us shake the misty showers from these deathless forms of ours,  
And sail upward on the wide world to gaze.

277. *εὐάγητρον*] *bright, luminous*, an unusual form of *εὐαγής*.

282. *καρπούς τ' ἀρδομέναν*] *imparting moisture to the roots of the grain and fruit-trees*. The use of *κελαδήματα* in

the next line, governed as it is by *ἀφορώμεθα*, is hardly parallel to the *κτύπον δέδορκα* of Aeschylus; for *ποταμῶν κελαδήματα* is merely a poetic equivalent of the *ποταμούς κελάδοντας* of Homer.

καὶ πόντον κελάδοντα βαρύβρομον·  
 ὄμμα γὰρ Αἰθέρος ἀκάματον σελαγείται 285  
 μαρμαρέαισιν ἐν αὐγαῖς.  
 ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον  
 ἀθανάτας ἰδέας ἐπιδώμεθα 290  
 τηλεσκόπῳ ὁμματι γαῖαν.

- ΣΩ. ὦ μέγα σεμναὶ Νεφέλαι, φανερῶς ἠκούσατέ μου καλέσαντος.  
 ἦσθον φωνῆς ἅμα καὶ βροντῆς μυκησαμένης θεοσέπτου;  
 ΣΤ. καὶ σέβομαί γ, ὦ πολυτίμητοι, καὶ βούλομαι ἀνταποπαρδεῖν  
 πρὸς τὰς βροντάς· οὕτως αὐτὰς τετρεμαίνω καὶ πεφόβημαι.  
 κεῖ θέμις ἐστίν, νυνὶ γ' ἤδη, κεῖ μὴ θέμις ἐστὶ, χεσεῖω. 295  
 ΣΩ. οὐ μὴ σκώψῃς μηδὲ ποιήσῃς ἅπερ οἱ τρυγοδαίμονες οὗτοι,  
 ἀλλ' εὐφήμει· μέγα γάρ τι θεῶν κινεῖται σμήνος αἰοδαῖς.  
 ΧΟ. παρθένοι ὄμβροφόροι, 296  
 ἔλθωμεν λιπαρὰν χθονὰ Παλλάδος, εὐάνδρον γαῖν, 300

285. ὄμμα γὰρ Αἰθέρος] The sun, high above the *ἀῆρ*, is pictured as the luminary, the luminous eye, of the incandescent Ether beyond. We must remember that the Comedy would be acted in the early afternoon when the Sun was still high in the heavens. "Harford compares the Seven Chiefs of Aeschylus, where the moon is called *νυκτὸς ὀφθαλμός*: Shakespeare's Richard II, where the sun is called 'the searching eye of heaven,' as it is by Milton in the Morning hymn, 'the world's eye and soul.' Aytoun in his ballad on the execution of Montrose, by a still bolder metaphor, calls it 'the eye of God'" (1852). *μαρμαρέαισιν* is *sparkling*, from *μαρμαίρω*, to sparkle.

287. ἀποσεισάμεναι νέφος ὄμβριον] The Clouds are *παρθένοι ὄμβροφόροι*, and probably as these words are heard, though

the singers are not visible, either the audience, or the actors on the stage, or both, find themselves besprinkled with a shower of water. Cf. Peace 971. The word *τηλεσκόπος*, *far-seeing*, is even more familiar with ourselves (in the form *telescope*) than it was with the Greeks.

294. *τετρεμαίνω*] Although this reduplicated form of *τρέμω* is used by other writers without any comic intent, I cannot help thinking that its employment here is intended to indicate the shaky pronunciation of Strepsiadēs, whose teeth are chattering with fear; like the *σπετερέτας* of Nicias in Knights 31, 32, and the stuttering of the two shipwrecked and shivering travellers ("clare crepitantes dentibus") in the Rudens of Plautus 533-8 (ed. Sonnenschein) "*ut-uterer*," "*aqu-aqu-aqua*," "*ar-are-rem*," "*el-el-elavisse*," "*qui-*



Come, for the Eye of the Ether is beaming,  
 Come, for all Nature is flashing and free.  
 Let us shake off this close-clinging dew  
 From our members eternally new,  
 And sail upwards the wide world to view.  
 Come away ! Come away !

OCR. O Goddesses mine, great Clouds and divine, ye have heeded and answered my prayer.  
 Heard ye their sound, and the thunder around, as it thrilled through the tremulous air ?  
 STREPS. Yes, by Zeus, and I shake, and I'm all of a quake, and I fear I must sound a reply,  
 Their thunders have made my soul so afraid, and those terrible voices so nigh :  
 So if lawful or not, I must run to a pot, by Zeus, if I stop I shall die.  
 OCR. Don't act in our schools like those Comedy-fools with their scurrilous scandalous ways.  
 Deep silence be thine : while this Cluster divine their soul-stirring melody raise.

HORUS.

Come then with me,  
 Daughters of Mist, to the land of the free.

quia." And this seems to be the meaning of the Scholium ἐπιτηδὸς ἐξέτεινε τὴν λέξιν, περὶ τελευτόμενος. The joke is repeated infra 374.

296. *τρυγοδαίμονες οὔτοι*] *those poor wretches of Comedians.* *τρυγοδαίμονες* is a word coined by the poet in imitation of *κακοδαίμονες*. The note of contempt is, as Bothe observes, continued in *οὔτοι*. The audience would no doubt appreciate the contemptuous reference by the philosopher to the poet himself. More than thirty years ago I had marked for quotation Shakespeare's similar gibe on his own profession, "he doth it as like one of these harlotry players, as ever I see" (Henry IV, Part I, ii. 4), but Mr. Starkie has forestalled me.

297. *κινείται αἰοδαῖς*] *is being moved*

*with (or to) song, that is, is about to sing.* "incipit moveri cum cantu," Brunck ; "accingit se ad canendum," Blaydes ; and this is no doubt the right interpretation. Van Leeuwen indeed would render *αἰοδαῖς* by "meis incantationibus," but this would require the article, and moreover would strike out the very reason for which silence is imposed on Strepsiades. He is to keep still because the Clouds are about to commence another song. For a similar injunction under very similar circumstances see Birds 225, 226. In both cases the Poet seems to be calling the special attention of the audience to the song that is about to follow.

298-313. The Antistrophe. See the Commentary on 275-90 supra.

We maidens, we who bring the gentle rain,  
 Seek we now the realm of Pallas, the rich and glistening plain,

Κέκροπος ὀψόμεναι πολυήρατον·

οὐ σέβας ἀρρήτων ἱερῶν, ἵνα

μυστοδόκος δόμος

ἐν τελεταῖς ἀγίαις ἀναδείκνυται,

οὐρανίοις τε θεοῖς δωρήματα,

ναοὶ θ' ὑψερεφεῖς καὶ ἀγάλματα,

καὶ πρόσοδοι μακάρων ἱερώταται,

εὐστέφανοι τε θεῶν θυαῖαι θαλῖαι τε,

παντοδαπαῖσιν ἐν ᾠραῖς,

ἥρι τ' ἐπερχομένῃ Βρομῖα χάρις,

εὐκελάδων τε χορῶν ἐρεθίσματα,

καὶ Μοῦσα βαρύβρομος αὐλῶν.

305

310

The lovely land of Cecrops, the land where heroes dwell,  
The home of awful Mysteries, whose secrets none may tell,  
Where the guest-receiving Hospice at the holy Mystic rites  
Within its spacious portals the Mystic throng invites,  
Where lavish gifts are offered to the Blessed Powers divine,  
The tall and graceful statue, the lofty-vaulted shrine,  
And processions move along with garland dance and song,  
And festivals the whole year round,  
And in Spring the Bromian treat, where the Choruses compete,  
And the flutes with their deep music sound.

We know that Athens considered herself, and perhaps was, the most religious of all Hellenic cities.

299. λιπαρὰν χθόνα] In Ach. 640 Aristophanes had seemed to ridicule the famous Pindaric phrase λιπαρὰι Ἀθῆναι, but he made amends in Knights 1329 (where see the note), and he here extends the epithet to the whole country of Attica. And if the Clouds are supposed to be moving ἐς τὴν Πάρνηθ' on their way to Athens, he may in the following line, by the words εὐανδρον γᾶν, be recalling another Pindaric phrase, Ἀχάρναι

παλαίφατον εὐάνορος (Nemean ii. 16), for the township of Acharnae would be lying immediately beneath them.

303. μυστοδόκος δόμος] The σέβας ἀρρήτων ἱερῶν may include the Mysteries, the Thesmophoria, and many other rituals in different parts of Attica, but now we come unmistakably to Eleusis. The μυστοδόκος δόμος, as Louis Dyer (Gods of Greece, chap. 5) points out, was not the Temple itself, but the Hall of Initiation, τὸ ἐν Ἐλευσίνι τελεστήριον (Plutarch, Pericles 13), which had quite recently been erected by Ictinus, the

Come to the people whom Pallas hath blest,  
 Come to the soil where the Mysteries rest;  
 Come, where the glorified Temple invites  
 The pure to partake of its mystical rites:  
 Holy the gifts that are brought to the Gods,  
     Shrines with festoons and with garlands are crowned,  
 Pilgrims resort to the sacred abodes,  
     Gorgeous the festivals all the year round.  
     And the Bromian rejoicings in Spring,  
     When the flutes with their deep music ring,  
     And the sweetly-toned Choruses sing  
         Come away! Come away!

architect of the Parthenon. It was a large square building capable of holding an enormous number of persons. Strabo, as Mr. Dyer observes, is very careful to distinguish clearly between the Temple and this *μυστικός σηκός*, as he calls it; *εἰτ' Ἐλευσίς*, he says, *ἐν ᾗ τὸ τῆς Δήμητρος ἱερὸν τῆς Ἐλευσινίας· καὶ ὁ μυστικός σηκός, ὃν κατεσκεύασεν Ἰκτίνος, ὃχλον θεάτρον δέξασθαι δυνάμενος*, ix. 1. 12 (p. 395). Plans of the Hall are given in Mr. Dyer's work; and, as the recent erection of Ictinus, it was probably attracting much attention when Aristophanes was writing the Clouds. By the *τελευταῖς ἀγίαις* we are of course to understand the ceremonies of initiation at Eleusis.

307. *πρόσοδοι*] *processions*. Cf. Peace 397, Birds 853. The word includes as well the great procession along the Sacred Way to Eleusis, of the early section of which we have so vivid a representation in the Frogs, as also the

innumerable religious processions in Athens itself, at the Panathenaea and many other festivals.

311. *ἥρι τ' ἐπερχομένῳ*] The religious festivities hitherto mentioned might be enjoyed in every season of the year; but when Spring is coming on there is a new and special delight, the Bromian grace or charm as they call it, that is, the two Dionysian festivals with the splendid competitions of the Choruses, the Tragic, the Comic, and the Dithyrambic. *τὴν παρούσαν ἐορτὴν λέγει, τὰ Διονύσια*, says one Scholiast; and another *Βρομία δὲ χάρις οἱ Διονυσιακοὶ ἀγῶνες ἐν οἷς αἱ ἄμύλλαι τῶν χορῶν*.

312. *ἐρεθίσματα*] *contests*. *ἀμύλλαι*.—Scholiast. The expression *χορῶν ἐρεθίσματα* is equivalent to the *ἀμύλλαι χορῶν* of Plato, *Laws viii* (p. 834 E). *τοῖς γὰρ Διονυσίοις τοὺς κυκλίους χοροὺς ἴστασαν, καὶ ἡγωνίζοντο οἱ κωμικοὶ καὶ οἱ τραγικοί*, Scholiast.



- ΣΤ. πρὸς τοῦ Διὸς ἀντιβολῶ σε, φράσον, τίνες εἶσ', ὦ Σώκρατες, αὐταὶ αἱ φθεγξάμεναι τοῦτο τὸ σεμνόν; μὲν ἡρῶναι τινές εἰσιν; 315
- ΣΩ. ἦκιστ', ἀλλ' οὐράναι Νεφέλαι, μεγάλαι θεαὶ ἀνδράσιν ἀργοῖς· αἵπερ γνώμην καὶ διάλεξιν καὶ νοῦν ἡμῖν παρέχουσι καὶ τερατείαν καὶ περίλεξιν καὶ κρούσιν καὶ κατάληψιν.
- ΣΤ. ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμα ἡ ψυχὴ μου πεπόνηται, καὶ λεπτολογεῖν ἤδη ζητεῖ καὶ περὶ καπνοῦ στενολεσχεῖν, 320 καὶ γνωμίδιῳ γνώμην νύξας' ἐτέρῳ λόγῳ ἀντιλογησάι· ὥστ', εἴ πως ἔστιν, ἰδεῖν αὐτὰς ἤδη φανερώς ἐπιθυμῶ.
- ΣΩ. βλέπε γυν δευρὶ πρὸς τὴν Πάρνηθ'. ἤδη γὰρ ὁρῶ κατιούσας ἡσυχῇ αὐτάς. ΣΤ. φέρε, ποῦ; δείξον. ΣΩ. χωροῦσ' αὐταὶ πάννυ πολλαί, διὰ τῶν κοίλων καὶ τῶν δασέων, αὐταὶ πλάγαι. ΣΤ. τί τὸ χρῆμα; ὡς οὐ καθορῶ. ΣΩ. παρὰ τὴν εἴσοδον. ΣΤ. ἤδη νυνὶ μόλις οὕτως.

316. ἀνδράσιν ἀργοῖς] "τοῖς φιλοσόφοις.— Scholiast. Adam Smith, in his *Wealth of Nations*, defines a philosopher as one whose trade is to speculate on everything and do nothing" (1852).

317. γνώμην κ.τ.λ.] Socrates runs through the various attributes for which the sophists are indebted to the Clouds; γνώμην, *judgement*; διάλεξιν, *dialectical powers*, skill in debate; νοῦν, *intelligence*; τερατείαν, *fanfaronade*, the employment of grandiose thoughts and words to startle and amaze, and so to impose upon, the hearer; περίλεξιν, *periphrasis*, *circumlocution*, the art of talking round a subject; see the Commentary on *Frogs* 839; κρούσιν, *crushing force*; and κατάληψιν, *quickness of apprehension*,

Knights 1379, 1380.

320. περὶ καπνοῦ στενολεσχεῖν] ἀντὶ τοῦ, περὶ μηδενὸς καὶ κενῶν πραγμάτων' στενὸς γὰρ καὶ ἀμενηνὸς καὶ ἀσθενὴς ὁ καπνός.—Scholiast. In the *Gorgias* (chap. 51, p. 499) Callicles, enraged at what he considers the trivialities of Socrates, calls his questions, first *σικκρά καὶ ὀλίγον ἄξια*, and then *σικκρά τε καὶ στενά*. Note that the first syllable of *καπνός* is here lengthened, as in *Wasps* 151. It is perhaps worthy of observation that the words *λεπτολογεῖν* and *γνωμίδιον* are both represented in the well-known lines with which Cratinus (doubtless in the *Πυνίῃ*, the play which competed with the *Clouds*) replied to the attack of Aristophanes in the *Knights*:

σὺ δὲ τίς; κομψός τις ἔροιτο θεατῆς,  
'Υπολεπτολόγος, γνωμιδιώτης, Εὐριπιδαριστοφανίζων;

321. νύξας'] *having speared one thought by another*. νύξαι is equivalent, as the grammarians say, to τρώσαι or οὐτάσαι.

The Scholiast's explanation, *συνάψαι*, is responsible for my translation, which it seemed not worth while to correct.

- STREPS. O Socrates pray, by all the Gods, say, for I earnestly long to be told,  
Who are these that recite with such grandeur and might? are they glorified mortals of old?
- OCR. No mortals are there, but Clouds of the air, great Gods who the indolent fill:  
These grant us discourse, and logical force, and the art of persuasion instil,  
And periphrasis strange, and a power to arrange, and a marvellous judgement and skill.
- STREPS. So then when I heard their omnipotent word, my spirit felt all of a flutter,  
And it yearns to begin subtle cobwebs to spin and about metaphysics to stutter,  
And together to glue an idea or two, and battle away in replies:  
So if it's not wrong, I earnestly long to behold them myself with my eyes.
- OCR. Look up in the air, towards Parnes out there, for I see they will pitch before long  
These regions about. STREPS. Where? point me them out. SOCR. They are drifting,  
an infinite throng,  
And their long shadows quake over valley and brake. STREPS. Why, whatever's the  
matter to-day?  
I can't see, I declare. SOCR. By the Entrance; look there! STREPS. Ah, I just got  
a glimpse, by the way.

ἐτέρῳ λόγῳ ἀντιλογῆσαι is to *pit my argument against the opposing argument*.

325. διὰ τῶν κοίλων κ.τ.λ.] "I fear that I have but poorly succeeded in my endeavour to preserve those peculiar beauties of this passage, which induced Mr. Ruskin (Modern Painters) to remark, that 'Aristophanes knew and felt more of the noble landscape character of his country than any whose works have come down to us, except Homer. The individuality and distinctness of conception,' he goes on to say, 'the visible cloud character which every line of this passage brings out into more dewy and bright existence, is to me as refreshing as the real breathing of mountain winds. The line διὰ τῶν κοίλων καὶ τῶν δασέων, αἶται πλάγμαι, could have been written by none but an

ardent lover of the hill scenery, one who had watched hour after hour the peculiar oblique, side-long action of descending clouds, as they form along the hollows and ravines of the hills. There are no lumpish solidities, no billowy protuberances here. All is melting, drifting, evanescent, full of air, and light as dew'" (1852).

326. τὴν εἴσοδον] the entrance by which the Chorus made their way into the orchestra: see Birds 296. The word οὕτως in the reply of Strepsiades means "Now that I am looking, as you told me to do, towards the εἴσοδος." He had previously been looking up to the sky where he had been accustomed all his life to see clouds. With the expression νυνὶ μόλις compare Lucian's Piscator 16, where Philosophy is point-

ΣΩ. νῦν γέ τοι ἤδη καθορᾶς αὐτὰς, εἰ μὴ λημᾶς κολοκύνταις.

ΣΤ. νῆ Δί' ἐγωγ', ὦ πολυτίμητοι, πάντα γὰρ ἤδη κατέχουσι.

ΣΩ. ταύτας μέντοι σὺ θεὰς οὔσας οὐκ ᾔδεις οὐδ' ἐνόμιζες;

ΣΤ. μὰ Δί', ἀλλ' ὁμίχλην καὶ δρόσον αὐτὰς ἡγούμενην καὶ καπνὸν εἶναι. 330

ΣΩ. οὐ γὰρ μὰ Δί' οἶσθ' ὅτι πλείστοις αὐταὶ βόσκουσι σοφιστὰς,

Θουριομάντεις, ἱατροτέχνας, σφραγιδονυχαραγοκομήτας,

κυκλίῳ τε χορῶν ἄσματοκάμπτας, ἄνδρας μετεωροφένακας,

ing out Truth to Lucian, who at first is unable to distinguish her οὐχ ὁρῶ ἦντινα καὶ λέγεις: but when she shows him exactly where to look, he says ὁρῶ νῦν μόλις.—During this conversation the Clouds have silently taken their places in the orchestra, nor do they break silence until Strepsiadēs earnestly begs them to speak, *infra* 358. In answer to that appeal they merely greet Strepsiadēs and Socrates, and then relapse into silence again until Socrates has completed his exposition of their nature and powers, *infra* 412.

327. κολοκύνταις] *pumpkins*. εἰ μὴ λήμας ἔχεις ἐν τοῖς ὀφθαλμοῖς μεγάλας ὡς κολοκύντας.—Scholiast. The λήμη was a sort of ulcer or tumour filling the eye with an offensive rheum; see Plutus 581 and the Commentary there. Athenaeus (ii. 53, 54) collects a number of authorities about the κολοκύντη (*cucurbita Pepo*), and amongst others an amusing passage from a Comedy of Epicrates, of which, in the original edition, I ventured to offer a translation. That translation will now be found at the end of this Commentary.

332. Θουριομάντεις] We have here a list of the various classes who are maintained by the Clouds, and who may be taken

as comprised under the general name of sophists. We need not suppose that in these classes there is always an allusion to particular individuals; but, in the case of Θουριομάντεις, there is a general consensus among the old grammarians that the poet is specially referring to Lampon, who was one of the chief leaders of the colony which founded Thurii in the place of the destroyed Sybaris, and who is denounced as a cheat in Birds 521, where see the Commentary. Θουριομάντεις· τοὺς περὶ Λάμπωνα, Hesychius, Photius. οὐ τοὺς ἀπὸ Θουρίου μάντεις, ἀλλὰ τοὺς εἰς Θούριον πεμφθέντας ἐπὶ τῷ κτίσῃ αὐτὴν ἐπέμφθησαν δὲ δέκα ἄνδρες, ὧν καὶ Λάμπων ἦν ὁ μάντις, scholiast, Suidas. In the Euthydemus, which is an attempt on the part of Plato to divert the Aristophanic satire to its true objects, the sophists satirized are emphatically described as Θούριοι.—ἱατροτέχνας, quacks who make a business of medicine; compare the phrase τέχνην πεποιήται in Knights 63 and the note there. The Scholiast says καὶ ἱατροὶ περὶ ἀέρων καὶ ὕδατος συνέγραψαν ὕδατα δὲ εἰσὶ καὶ ἀνεφέλαι. σύνταγμα δὲ ἐστὶν Ἰπποκράτους περὶ ἀέρων, τόπων, καὶ ὑδάτων. There is, however, no reason to suppose that



CR. There, now you must see how resplendent they be, or your eyes must be pumpkins, I vow.  
 REPS. Ah! I see them proceed; I should think so indeed: great powers! they fill everything now.

CR. So then till this day that celestials were they, you never imagined or knew?  
 REPS. Why, no, on my word, for I always had heard they were nothing but vapour and dew.  
 CR. O, then I declare, you can't be aware that 'tis these who the sophists protect, Prophets sent beyond sea, quacks of every degree, fops signet-and-jewel-bedecked, Astrological knaves, and fools who their staves of dithyrambs proudly rehearse—

Aristophanes is alluding to that great man, or to Pittalus the chief practitioner at this time in Athens. He is probably thinking of the numerous quack-doctors who would flock to Athens in the time of her wealth and power in the hope of obtaining a government appointment.—σφραγιδονυχαρκομήτας, *long-haired fops with white onyx rings*. ἐν τοῖς δακτυλίοις σφραγίδα ἔχοντες λίθου ὄνυχος.—Photius. τοὺς ἔχοντας σφραγίδας ἐν τοῖς δακτυλίοις, ὄνυχας λευκοὺς, καὶ κομῶντας.—Hesychius. Towards the end of the second column on a stone discovered by Chandler amongst the ruins of the Parthenon (numbered 150 in the Corp. Inscr. Graec.), we find the entry ὄνυξ [σφραγίς] χρυσοῦν δακτύλιον ἔχων. And though σφραγίς is introduced by Boeckh to fill a lacuna, it is undoubtedly right, since the entry occurs in the midst of a list of σφραγίδες. And a little higher up an ὄνυξ μέγας is mentioned with a τραγέλαφος carved upon it. And indeed the ὄνυξ, and especially the red variety sometimes called Sardonyx, was a favourite ring-jewel amongst both Greeks and Romans. It is frequently mentioned in that character by Martial who (ii. 29. 2) speaks of a "sardonychata manus."

This is obviously the right interpretation of the word, though the Scholiasts, who are followed by Suidas, absurdly suppose ὄνυξ to be used in its other signification of the "finger-nail"; and the compound to mean either "with fingers covered with rings up to the nails," or "with signets and manicured finger-nails."

333. κυκλίων χορῶν] "'The cyclian chorus,' says Bentley (Phalaris i. 346, ed. Dyce), 'was the same with the dithyrambic. There were three choruses belonging to Bacchus, the κωμικός, the τραγικός, and the κύκλιος, the last of which had its prize and judges at the Dionysia, as the others had. The famous Simonides won fifty-six of these victories, as is confirmed by his own epigram εἰς ἐπὶ πεντήκοντα, Σιμωνίδη, ἥραο ταύρους κ.τ.λ., for a bull was the prize of dithyramb, as a goat was of tragedy, and this is the reason why Pindar gives it the epithet of βοηλάτης'" (1852). I suspect that by ἄσματοκάμπτας we are to understand merely "moulders of song" (Thesm. 53), so that κυκλίων χορῶν ἄσματοκάμπτας means neither more nor less than "dithyrambic poets," such as Cinesias, who in Birds 1387 de-

οὐδὲν δρῶντας βόσκουσ' ἀργούς, ὅτι ταύτας μουνθοποιούσιν.

ΣΤ. ταῦτ' ἄρ' ἐποίουν "ὑγρὰν Νεφελᾶν στρεπταιγλᾶν δαῖον ὄρμαν," 335  
 "πλοκάμους θ' ἑκατογκεφάλα Τυφῶ," "πρημαινούσας τε θυέλλας,"  
 εἴτ' "ἀερίας, διεράς," "γαμψούς οἰωνούς, ἀερωνυχεῖς,"  
 "ὄμβρους θ' ὑδάτων δροσερᾶν Νεφελᾶν." εἴτ' ἀντ' αὐτῶν κατέπεινον  
 κέστρᾶν τεμάχῃ μεγαλᾶν ἀγαθᾶν, κρέα τ' ὀρνίθεια κιχλᾶν.

ΣΩ. διὰ μέντοι τάσδ' οὐχὶ δικαίως; ΣΤ. λέξον δὴ μοι, τί παθοῦσαι, 340  
 εἴπερ Νεφέλαι γ' εἰσὶν ἀληθῶς, θνηταῖς εἷξαισι γυναιξίν;  
 οὐ γὰρ ἐκείναι γ' εἰσὶ τοιαῦται. ΣΩ. φέρε, ποῖαι γάρ τιγές εἰσιν;

ΣΤ. οὐκ οἶδα σαφῶς· εἷξαισι γοῦν ἑρίοισιν πεπταμένοισι,  
 κούχῃ γυναιξίν, μὰ Δί', οὐδ' ὅτιοῦν· αὐταὶ δὲ ρίνας ἔχουσιν.

ΣΩ. ἀπόκριναι νυν ἄττ' ἂν ἔρωμαι. ΣΤ. λέγε νυν ταχέως ὅ τι βούλει.

ΣΩ. ἤδη ποτ' ἀναβλέψας εἶδες νεφέλην Κενταύρῳ ὁμοίαν 346

clares that the whole art of the dithyrambist depends upon the Clouds. Indeed the Scholiast detects an actual reference here to Cinesias, which is likely enough if he were already a well-known personage, though he is not mentioned by name in these Comedies until nine years later in the Birds. But the Scholiast takes *κάμπτας* to refer either to the *καμπταί*, stanzas, of the dithyramb, or to the twists and turns introduced by the dithyrambists of the day which are satirized infra 969-71.

335. *ὑγρὰν Νεφελᾶν*] The phrases quoted in this line, and in the three which follow, are in all probability genuine quotations from the effusions of dithyrambic poets. The epithet *στρεπταιγλᾶν* is explained by the Scholiast to mean *twisting* (that is *diverting*) the Sun's rays from the earth. We need not be surprised at Strepsiades developing such an intimate familiarity with dithyrambic poetry. Aristophanes

frequently puts his criticisms into the mouths of characters who in real life would be quite unqualified to make them.

336. *πλοκάμους ἑκατογκεφάλα Τυφῶ*] The black cloud-wreaths which seud across the sky as the Tornado approaches are poetically described as the locks of hundred-headed *Typhos*. Typhos, or Typhoeus, was the name of the hundred-headed Giant before whose tremendous assault the Gods fled cowering to Egypt, till Zeus overthrew him with a thunderbolt, and hurled Mount Aetna upon him. The various poetical legends on the subject are collected by Bp. Blomfield, in his glossary on Aesch. Prom. 359. Later, his name was identified with the Tornado or Typhoon. See Knights 511, Lys. 974, and the distinction drawn in the Commentary on the latter line between *τυφῶς* and *πρηστήρ*. *πρηστήρ*, a thunderstorm, is here represented by the words *πρημαινούσας θυέλλας*, thunderous blasts.

'Tis the Clouds who all these support at their ease, because they exalt them in verse.

TREPS. 'Tis for this then they write of "the on-rushin' might o' the light-stappin' rain-drappin' Cloud,"

And the "thousand black curls whilk the Tempest-lord whirls," and the "thunder-blast stormy an' loud,"

And "birds o' the sky floatin' upwards on high," and "air-water leddies" which "drown Wi' their saft falling dew the gran' Ethersae blue," and then in return they gulp down Huge gobbets o' fishes an' bountifu' dishes o' mavis prime in their season.

OCR. And is it not right such praise to requite? STREPS. Ah, but tell me then what is the reason

That if, as you say, they are Clouds, they to-day as women appear to our view?

For the ones in the air are not women, I swear. SOCR. Why, what do they seem then to you?

TREPS. I can't say very well, but they straggle and swell like fleeces spread out in the air; Not like women they flit, no, by Zeus, not a bit, but these have got noses to wear.

OCR. Well, now then, attend to this question, my friend. STREPS. Look sharp, and propound it to me.

OCR. Didst thou never espy a Cloud in the sky, which a centaur or leopard might be,

337. ἀέριος, διεπός] *the airy, the watery ones* with νεφέλας or some such feminine substantive understood.

339. κέστρῳ] The κέστρα is the mureana, esteemed a great delicacy by both Greeks and Romans, κέστραν, τὴν μύραναν, Photius. And Speusippus likened it to the garfish (*Belone vulgaris*) and the lizard (Athenaeus vii. 122, p. 323), which tallies well enough with the muraena. And that thrushes were

a highly prized dainty is well known. See the Commentary on Peace 1197. Some think that this line, like its four predecessors, is borrowed from the dithyrambists, but it seems more probable that Aristophanes is merely mocking them by giving an imitation of their style and dialect.

346. νεφέλην Κενταύρου ὁμοίαν] "Person refers to Shakespeare, Antony and Cleopatra, Act 4, Scene 12 :

ANTONY. Sometime we see a cloud that's dragonish,  
A vapour, sometime, like a bear, or lion, &c.

Hamlet iii. 2; the dedication to Swift's Tale of a Tub; and Cicero, de Div. ii. 21. And Dobree adds a fine passage from Jeremy Taylor's Worthy Communicant,

near the beginning. Mr. Keble (Praelectiones Academicæ) observes, that some have thought the description in Lucretius, iv. 137 sq., to be borrowed from these



- ἢ παρδάλει ἢ λυκάφ ἢ ταύρω; ΣΤ. νῆ Δί' ἔγωγ'. εἶτα τί τοῦτο;  
 ΣΩ. γίνονται πάνθ' ὅ τι βούλονται· καὶ ἦν μὲν ἰδῶσι κομήτην,  
 ἄγριον <sup>κοινοῦ</sup>τινα τῶν <sup>λαοῦ</sup>λασίων τούτων, οἷον περ τὸν Ξενοφάντου,  
 σκώπτουσαι τὴν <sup>μανίαν</sup>μανίαν αὐτοῦ Κενταύροις ἤκασαν αὐτάς. 350  
 ΣΤ. τί γάρ, ἦν ἄρπαγα τῶν δημόσιων κατίδωσι Σίμωνα, τί δρῶσιν;  
 ΣΩ. ἀποφαίνουσai τὴν φύσιν αὐτοῦ λύκοι ἐξαίφνης ἐγένοντο.  
 ΣΤ. ταῦτ' ἄρα, ταῦτα Κλεώνυμον αὐται τὸν <sup>ρίψασπιν</sup>ρίψασπιν χθές ἰδοῦσαι,  
 ὅτι δειλότατον τοῦτον ἑώρων, ἔλαφοι διὰ τοῦτ' ἐγένοντο.  
 ΣΩ. καὶ νῦν γ' ὅτι Κλεισθένη εἶδον, ὁρᾷς, διὰ τοῦτ' ἐγένοντο γυναῖκες. 355  
 ΣΤ. χαίρετε τοῖνυν, ὦ δέσποιναι· καὶ νῦν, εἴπερ τινὲ καλλῶ,  
 οὐρανομήκη <sup>ρήξατε</sup>ρήξατε κάμοι φωνήν, ὦ παμβασιλειαί.  
 ΧΟ. χαῖρ', ὦ πρεσβῦτα παλαιογενές, θηρατὰ λόγων φιλομούσων·  
 σύ τέ, λεπτοτάτων λήρων ἱερεῦ, φράζε πρὸς ἡμᾶς ὅ τι χρήσεις·  
 οὐ γὰρ ἂν ἄλλῳ γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν 360

lines of Aristophanes; but, he adds very judiciously, 'mihi magis credibile est, utrumque scriptorem ista hausisse ex nativa et propria vena' " (1852).

349. τὸν Ξενοφάντου] Ἱερώνυμον λέγει τὸν διθυραμβοποιὸν, ὃς Ξενοφάντου μὲν ἦν παῖς, λάσιον δὲ εἶχε τὸ σῶμα.—Scholiast. In Acharnians 389, 390, the shaggy mop of hair overshadowing his countenance is treated as the helmet of Hades which rendered the wearer invisible.

351. Σίμωνα] The details of this alleged misappropriation of the public money are to us unknown; but they seem to have been sufficiently notorious at the time. The Scholiast quotes a line from the Πόλις of Eupolis, ἐξ Ἡρακλείας ἀργύριον ὑφέλετο, referring to the same transaction; and Suidas (s. v. Σίμων) says that there was a proverb Σίμωνος ἀρπακτικώτερον. One can only conjecture that he was a Commissioner charged with the duty

of bringing money to Athens, and that having embezzled a part he committed perjury (infra 399) when passing his εἴθυνα, by swearing that his accounts were correct. Suidas identifies the dishonest citizen with the perjurer; but Simon the hipparch mentioned in the Knights (242) was doubtless a different person.

353. Κλεώνυμον] In both the preceding Comedies, the Acharnians and the Knights, Cleonymus is satirized, but not in the character of a *ρίψασπις*. This is his first appearance in that character, which clings to him through all the succeeding Comedies. And doubtless, as was suggested in the Commentary on Thesm. 605, that untoward incident occurred at the battle of Delium, which took place between the dates of the Knights and the Clouds. Cleisthenes is another constant butt of the poet. There

Or a wolf, or a cow? STREPS. Very often, I vow: and show me the cause, I entreat.

SOCR. Why, I tell you that these become just what they please, and whenever they happen to meet

One shaggy and wild, like the tangle-haired child of old Xenophantes, their rule  
Is at once to appear like Centaurs, to jeer the ridiculous look of the fool.

STREPS. What then do they do if Simon they view, that fraudulent harpy to shame?

SOCR. Why, his nature to show to us mortals below, a wolfish appearance they frame;

STREPS. O, they then I ween having yesterday seen Cleonymus quaking with fear,  
(Him who threw off his shield as he fled from the field), metamorphosed themselves into  
deer.

SOCR. Yes, and now they espy soft Cleisthenes nigh, and therefore as women appear.

STREPS. O then without fail, All hail! and All hail! my welcome receive; and reply  
With your voices so fine, so grand and divine, majestical Queens of the Sky!

CHOR. Our welcome to thee, old man, who wouldst see the marvels that science can show:  
And thou, the high-priest of this subtlety feast, say what would you have us bestow?  
Since there is not a sage for whom we'd engage our wonders more freely to do,

is scarcely a Comedy in which he is not satirized for his gross effeminacy; and in the Thesmophoriazusae he is introduced upon the stage as "akin in his habits to the women."

356. *χαίρετε τοίνυν*] Strepsiades, convinced at last that the personages in the Orchestra are really Clouds, gives them a cordial greeting, and begs them to reply in those far-reaching tones which have already inspired him with reverence and awe. I suppose him to mean that they should speak to the accompaniment of the thunder-crash; and, whatever he meant, it is obvious that his wish was fulfilled.

359. *λήρων*] The term is again applied to the Socratic teaching in *Frogs* 1497; and possibly it is in consequence of such passages as these that Plato makes

Socrates occasionally apply it to himself, as in *Charmides*, chap. 20 (p. 173 A) *οἶμαι μὲν ληρεῖν με*, *I fancy I'm talking nonsense*. Cf. *Id.* chap. 23 (p. 176 A).

360. *μετεωροσοφιστῶν*] The connexion in the Athenian mind between *τοὺς τὰ θεία μὴ νομίζοντας* and *τοὺς λόγους περὶ τῶν μεταρσίων διδάσκοντας* is illustrated by the resolution aimed at Anaxagoras, and through him at Pericles, which was moved by Diopiteus some years before the date of this Play denouncing both those classes, *Plutarch*, *Pericles*, chap. 32. According to *Xenophon* (*Mem.* iv. 7) Socrates dissuaded his followers from becoming *φροντιστὰς τῶν οὐρανίων* and (*Id.* i. 1. 11) *τοὺς φροντίζοντας τὰ τοιαῦτα μωραίνοντας ἀπεδείκνυε*. It must, however, be remembered that both *Xenophon* and *Plato* had the *Clouds* of *Aristophanes* very

πλὴν ἢ Προδίκῳ, τῷ μὲν σοφίας καὶ γνώμης οὐνεκα, σοὶ δὲ,  
ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷ φθαλμῷ παραβάλλεις,  
κάνυπόδητος κακὰ πόλλ' ἀνέχει κάφ' ἡμῖν σεμνοπροσωπεῖς.

ΣΤ. ὦ Γῆ τοῦ φθέγματος, ὡς ἱερὸν καὶ σεμνὸν καὶ τερατῶδες.

ΣΩ. αὐται γάρ τοι μόναι εἰσὶ θεαί· τάλλα δὲ πάντ' ἐστὶ φλύαρος. 365

ΣΤ. ὁ Ζεὺς δ' ἡμῖν, φέρε, πρὸς τῆς Γῆς, οὐλύμπιος οὐ θεὸς ἐστίν;

ΣΩ. ποῖος Ζεὺς; οὐ μὴ ληρήσεις· οὐδ' ἐστὶ Ζεὺς. ΣΤ. τί λέγεις σύ;  
ἀλλὰ τίς υἱ; τουτὶ γὰρ ἔμοιγ' ἀπόφηναι πρῶτον ἀπάντων.

ΣΩ. αὐται δὴ πον· μεγάλοις δέ σ' ἐγὼ σημείοις αὐτὸ διδάξω.  
φέρε, ποῦ γὰρ πόποτ' ἀνευ Νεφελῶν ὕοντ' ἤδη τεθέασαι; 370  
καίτοι χρὴν αἰθρίας ὕειν αὐτὸν, ταύτας δ' ἀποδημεῖν.

ΣΤ. νῆ τὸν Ἀπόλλω, τοῦτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσας·  
καίτοι πρότερον, τὸν Δί' ἀληθῶς ὄμην διὰ κοσκίνου οὐρεῖν.  
ἀλλ' ὅστις ὁ βροντῶν ἐστὶ φράσον· τοῦτό με ποιεῖ τετρεμαίνειν.

ΣΩ. αὐται βροντῶσι κυλινδομεναι. ΣΤ. τῷ τρόπῳ, ὦ πάντα σὺ τολμῶν;

ΣΩ. ὅταν ἐμπλησθῶσ' ὕδατος πολλοῦ κἀνάγκασθῶσι φέρεσθαι, 376  
κατακρημνόμεναι πλήρεις ὄμβρου δι' ἀνάγκην, εἴτα βαρεῖαι

vividly before their eyes, and were both extremely anxious to show how little their Master deserved the satire directed against him in that Comedy.

361. Προδίκῳ] "Prodicus, the Horne Tooke of Greece, as Mr. Sewell calls him, was a native of Ceos. He seems to be mentioned here, as Bergler says, 'honoris causa': and indeed the Platonic Socrates uniformly speaks with respect of Prodicus, 'who was,' as Müller says, 'the most respectable of all the Sophists: he used to present lessons of morality under an agreeable form: such a moral lesson was the well-known allegory of the Choice of Heracles.' He was very fond of drawing subtle distinctions between words usually regarded as syno-

nym; see the Protagoras. Prodicus is again mentioned in the Parabasis of the Birds; again, as I think, 'honoris causa,' although many think otherwise" (1852).

362, 363. ὅτι βρενθύει... σεμνοπροσωπεῖς] These two lines are intended for an actual portrait of Socrates, in caricature, as he appeared to his contemporaries in the streets of Athens. And it is observable that the poet does not make the slightest allusion to his personal defects, such as his protruding stomach and his Silenus-like countenance. βρενθύεσθαι is to give oneself airs (Peace 26) in the bridling, mincing manner of a coquettish woman, like "the daughters of Zion who are haughty, walking and mincing as they go," Isaiah iii. 16. τῷ φθαλμῷ



Except, it may be, for Prodicus: he for his knowledge may claim them, but you,  
For that sideways you throw your eyes as you go, and are all affectation and fuss;  
No shoes will you wear, but assume the grand air on the strength of your dealings with us.

STREPS. Oh Earth! what a sound, how august and profound! it fills me with wonder and awe.

SOCR. These, these then alone, for true Deities own, the rest are all God-ships of straw.

STREPS. Let Zeus be left out: He's a God beyond doubt: come, that you can scarcely deny.

SOCR. Zeus, indeed! there's no Zeus: don't you be so obtuse. STREPS. No Zeus up aloft  
in the sky!

Then, you first must explain, who it is sends the rain; or I really must think you are wrong.

SOCR. Well then, be it known, these send it alone: I can prove it by arguments strong.

Was there ever a shower seen to fall in an hour when the sky was all cloudless and blue?

Yet on a fine day, when the Clouds are away, he might send one, according to you.

STREPS. Well, it must be confessed, that chimes in with the rest: your words I am forced to believe.  
Yet before, I had dreamed that the rain-water streamed from Zeus and his chamber-pot  
sieve.

But whence then, my friend, does the thunder descend? that does make me quake with  
affright!

SOCR. Why 'tis they, I declare, as they roll through the air. STREPS. What the Clouds?  
did I hear you aright?

SOCR. Ay: for when to the brim filled with water they swim, by Necessity carried along,  
They are hung up on high in the vault of the sky, and so by Necessity strong

*παραβάλλειν* is to give a sidelong glance; compare the phrase *παραβλέπειν θατέρω*, to glance sideways with one eye, Wasps 497, Eccl. 498. As to *ἀνπόδητος* see supra 103. In Plato's Symposium, chap. 36 (p. 221 B), Alcibiades, describing to Aristophanes the quiet unfurried retreat of Socrates after the battle of Delium (when Cleonymus and others were casting away their shields to escape more quickly), says *ἔπειτ' ἔμοιγ' ἐδόκει, ὦ Ἀριστόφανες, τὸ σὸν δὴ τοῦτο, κακεῖ διαπορεύσθαι ὥσπερ κἀνθάδε, βρενθόμενος καὶ τῷ φθαλμῷ παραβάλλον, ἡρέμα περισκοπῶν*

*καὶ τοὺς φίλους καὶ τοὺς πολεμίους.*

371. *αἰθρίας*] See Lucan's account of the prodigies which preceded the Civil War between Caesar and Pompey, i. 530, 533; and cf. Horace, Odes i. 34. 7.

374. *τερπμαίνειν*] See on 294 supra. The very thought of the thunder sets the teeth of Strepsiades chattering again.

375. *αὐται βροντῶσι*] According to Ovid (Met. xv. 69) Pythagoras was the first to consider the question "*quae fulminis esset origo* | Jupiter an venti discussa nube tonarent."

- εἰς ἀλλήλας ἐμπίπτουσαι ῥήγνυνται καὶ παταγοῦσιν.
- ΣΤ. ὁ δ' ἀναγκάζων ἐστὶ τίς αὐτὰς, οὐχ ὁ Ζεὺς, ὥστε φέρεσθαι;
- ΣΩ. ἦκιστ', ἀλλ' αἰθέριος δίνος. ΣΤ. Δίνος; τουτί μ' ἐλελήθει, 380  
ὁ Ζεὺς οὐκ ὦν, ἀλλ' ἀντ' αὐτοῦ Δίνος νυνὶ βασιλεύων.  
ἀτὰρ οὐδέν πω περὶ τοῦ πατάγου καὶ τῆς βροντῆς μ' ἐδίδαξας.
- ΣΩ. οὐκ ἤκουσάς μου τὰς Νεφέλας ὕδατος μέστας ὅτι φημὶ  
ἐμπίπτουσας εἰς ἀλλήλας παταγεῖν διὰ τὴν πυκνότητα;
- ΣΤ. φέρε τουτί τῷ χρή πιστεύειν; ΣΩ. (ἀπὸ σαντοῦ) γὼ σε διδάξω.  
ἤδη ζωμοῦ Παναθηναίοις ἐμπλησθεὶς εἴτ' ἐταράχθης 386  
τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύγησεν  
τὴν γαστέρα, καὶ κλόνος ἐξαίφνης αὐτὴν διεκορκορύγησεν
- ΣΤ. νῆ τὸν Ἀπόλλω, καὶ δεινὰ ποιεῖ γ' εὐθύς μοι, καὶ τετάραται  
χῶσπερ βροντῇ τὸ ζωμίδιον παταγεῖ καὶ δεινὰ κέκραγεν·  
ἀτρέμας πρῶτον παππᾶς παππᾶς, κάπειτ' ἐπάγει παπαπαππᾶς, 390  
χῶταν χέξω, κομίδῃ βροντῇ παπαπαππᾶς, ὥσπερ ἐκείναι.
- ΣΩ. σκέψαι τοίνυν ἀπὸ γαστρίδιον τυννουτοῦ διὰ πέπορδας·  
τὸν δ' ἀέρα τόνδ' ὄντ' ἀπέραντον, πῶς οὐκ εἰκὸς μέγα βροντᾶν;  
ταυτ' ἄρα καὶ τῶνόματ' ἀλλήλοιν, βροντῇ καὶ πορδῇ, ὁμοίω.
- ΣΤ. ἀλλ' ὁ κεραυνὸς πόθεν αὖ φέρεται λάμπων πυρὶ, τοῦτο διδαξον, 395  
καὶ καταφρύγει βάλλων ἡμᾶς, τοὺς δὲ ζῶντας περιφλύει·  
τοῦτον γὰρ δὴ φανερώς ὁ Ζεὺς ἦσ' ἐπὶ τοὺς ἐπιόρκους.

379. ὁ δ' ἀναγκάζων] Strepsiades, for all his rusticity, seems here to hit the right nail on the head; for the only true *causa causans* is Freewill; all secondary causes are merely successive steps leading up to that.

380. Δίνος] "ταῦτα ἐκ τῶν Ἀναξαγορείων λαμβάνει.—Scholiast. It was the theory of Anaxagoras, says Diogenes Laertius, ii. § 12 ὡς ὁ οὐρανὸς ἐκ λίθων συγκέειτο· τῇ σφοδρᾷ δὲ περιδινήσει συνεστάναι. Compare the passage quoted from the *Phaedo* at 264 supra. Vortex, of course, is the Cartesian word" (1852).

384. πυκνότητα] "Πυκνότης appears

from a passage of Aristotle, quoted by Spanheim at v. 378, to be the correct philosophical word for this compression: οὕτω γὰρ ἐν τοῖς νέφεσι γιγνομένη ἡ τοῦ πνεύματος ἔκκρισις πρὸς τὴν πυκνότητα τῶν νεφῶν ἐμπίπτουσα ποιεῖ τὴν βροντῇ, Meteor. ii. 9. 7; and the same expression occurs again immediately after" (1852).

386. Παναθηναίοις] ἐπεὶ ἐν τοῖς Παναθηναίοις πᾶσαι αἱ ἀπὸ τῶν Ἀθηνῶν ἀποικισθεῖσαι πόλεις βούν τυθυσόμενον ἔπεμπον συνέβαινε ἀφθονίαν εἶναι κρεῶν.—Scholiast.

397. ἐπὶ τοὺς ἐπιόρκους] "The terrors of a guilty conscience are finely depicted by Juvenal, Sat. xiii. 223. For the benefit

In the midst of their course, they clash with great force, and thunder away without end.

TREPS. But is it not He who compels this to be? does not Zeus this Necessity send?

OCR. No Zeus have we there, but a Vortex of air. STREPS. What! Vortex? that's something, I own.

I knew not before, that Zeus was no more, but Vortex was placed on his throne!

But I have not yet heard to what cause you referred the thunder's majestic roar.

OCR. Yes, 'tis they, when on high full of water they fly, and then, as I told you before, By Compression impelled, as they clash, are compelled a terrible clatter to make.

TREPS. Come, how can that be? I really don't see. SOCR. Yourself as my proof I will take. Have you never then eat the broth-puddings you get when the Panathenaea comes round, And felt with what might your bowels all night in turbulent tumult resound?

TREPS. By Apollo, 'tis true, there's a mighty to-do, and my belly keeps rumbling about; And the puddings begin to clatter within and kick up a wonderful rout:

Quite gently at first, papapax, papapax, but soon pappapappax away,

Till at last, I'll be bound, I can thunder as loud, papapappappapappax, as They.

OCR. Shalt thou then a sound so loud and profound from thy belly diminutive send, And shall not the high and the infinite Sky go thundering on without end?

For both, you will find, on an impulse of wind and similar causes depend.

TREPS. Well, but tell me from Whom comes the bolt through the gloom, with its awful and terrible flashes;

And wherever it turns, some it singes and burns, and some it reduces to ashes!

For this 'tis quite plain, let who will send the rain, that Zeus against perjurers dashes.

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of the English reader I give the passage from Gifford's noble translation:

These, these are they, who tremble and turn pale,  
At the first mutterings of the hollow gale!  
Who sink with terror at the transient glare  
Of meteors glancing through the turbid air!  
Oh, 'tis not chance, they cry: this hideous crash  
Is not the war of winds: nor this dread flash  
The encounter of dark clouds: but blasting fire  
Charged with the wrath of heaven's insulted Sire!  
That dreaded peal, innoxious, dies away:  
Shuddering, they wait the next with more dismay,  
As if the short reprieve were only sent  
To add new horrors to their punishment.



ΣΩ. καὶ πῶς, ὦ μῶρε σὺ καὶ Κρονίων ὄζων καὶ βεκκεσέληνε,  
 εἴπερ βάλλει τοὺς ἐπιόρκους, πῶς οὐχὶ Σίμων' ἐνέπρησεν  
 οὐδὲ Κλεώνυμον οὐδὲ Θέωρον; καίτοι σφόδρα γ' εἶσ' ἐπιόρκοι 400  
 ἀλλὰ τὸν αὐτοῦ γε νεὼν βάλλει καὶ "Σούνιον ἄκρον Ἀθηνέων"  
 καὶ τὰς δρῦς τὰς μεγάλας· τί μαθὼν; οὐ γὰρ δὴ δρῦς γ' ἐπιόρκει.

In his note Gifford quotes Lucretius v. 1221. 'Under the effects of a terrible thunderstorm,' asks that poet,

Non populi, gentesque tremunt? regesque superbi  
 Conripiunt divam percussi membra timore,  
 Ne quod ob admissum foede dictumve superbe  
 Poenarum grave sit solvendi tempus adactum?

Persius, ii. 24, indignantly repudiates the idea that the escape of the guilty from the thunderbolt indicates that Providence either does not see or else winks at their iniquity" (1852).

398. Κρονίων ὄζων] Κρόνος having been the chief of a long-vanished dynasty, his name became synonymous with "an antiquated person, a dotard, a dolt," and is so used infra 929. Κρονίων ὄζων means the same thing; though it may be doubtful whether Κρόνια here refers to the feast of that name or generally to "the times or things of" Κρόνος. The Scholiast takes it to refer to the feast; ἔστι Κρόνια, he says, παρὰ τοῖς Ἑλλησιν ἑορτῇ, τὰ παρὰ Ῥωμαίοις καλούμενα Σατουρνάλια . . . ἦγετο δὲ ἑκατομβαιῶνι μηνί.

Postremo cur sancta Deum delubra suasque  
 Discutit infesto praeclaras fulmine sedes,  
 Et bene facta Deum frangit simulacra? suisque  
 Demit imaginibus violento vulnere honorem?

To this I may add Lucian, Jupiter Con-  
 futatus 16, where Cyniscus says to Zeus:  
 τί δήποτε τοὺς ἱεροσύλους καὶ ληστας ἀφέντες,  
 καὶ τοσοῦτους ὑβριστὰς καὶ βιαίους καὶ  
 ἐπιόρκους, δρῶν τινα πολλάκις κεραυνοῦτε,

βεκκεσέληνε is an Aristophanic compound, carrying on the same reproach; "an antiquated lunatic," βεκκε- being connected with βέκος, which, according to the story told by Hdt. ii. 2, King Psammitichus discovered to be the name given by primitive man to "bread"; and -σέληνε meaning "moonstruck," σεληνόβλητος, σεληνόπληκτος, as the Scholiast explains it.

400. Θέωρον] This is doubtless the Theorus of whom we hear so much in the Wasps, chiefly as a hanger-on of Cleon. To Cleonymus and Simon we have already been introduced, supra 351, 353.

401. τὸν αὐτοῦ γε νεὼν] Brunck quotes Lucretius vi. 416:

ἡ λίθον, ἡ νεὼς ἰστὸν, οὐδὲν ἀδικοῦσης;  
 ἐνίστε δὲ χρηστὸν τινα καὶ ὄσιον ὁδοιπόρον;  
 τί σιωπᾶς, ὦ Ζεῦ, ἡ οὐδὲ τοῦτό με θέμις  
 εἶδέναι; nec habet Jupiter, says Koenig,  
 at Persius ii. 21, quod respondeat:—

And how, you old fool of a dark-ages school, and an antediluvian wit,  
 If the perjured they strike, and not all men alike, have they never Cleonymus hit?  
 Then of Simon again, and Theorus explain: known perjurers, yet they escape.  
 But he smites his own shrine with his arrows divine, and "Sunium, Attica's cape,"  
 And the ancient gnarled oaks: now what prompted those strokes? *They* never forswore  
 I should say.

and Lord Byron's Sardanapalus, Act 2, Scene 1:

SARDANAPALUS. Say, Myrrha,  
 Art thou of those who dread the roar of Clouds?  
 MYRRA. In my own country we respect their voices  
 As auguries of Jove. SARD. Jove!—ay, your Baal.  
 Ours also has a property in thunder,  
 And ever and anon some falling bolt  
 Proves his divinity, and yet sometimes  
 Strikes his own altars.

The phrase Σούνιον ἄκρον Ἀθηνέων is quoted from Homer, *Odyssey* iii. 278:

'Ἄλλ' ὅτε Σούνιον ἱρὸν ἀφικόμεθ', ἄκρον Ἀθηνέων" (1852).

402. τὰς δρὺς τὰς μεγάλας] The oak always been a very favourite topic for  
 is supposed to be more frequently struck poets. Shakespeare frequently intro-  
 by lightning than any other tree; and duces it. In the *Tempest* v. 1, Prospero,  
 an oak riven by the thunderbolt has speaking of his magic powers, says:

to the dread rattling thunder  
 Have I given fire, and rifted Jove's stout oak  
 With his own bolt.

And few passages even of Shakespeare exclamation in *Measure for Measure*  
 are more often quoted than Isabella's ii. 2:

Merciful Heaven!  
 Thou rather with thy sharp and sulphurous bolt,  
 Split'st the unwedgeable and gnarled oak  
 Than the soft myrtle.

And Lear (iii. 2) calls the sulphurous  
 lightning fires "Vaunt couriers to oak-  
 cleaving thunderbolts." So Ben Jonson,  
 in *Sejanus* iv. 5, speaks of Jove riving  
 "A senseless oak with thunder." And  
 in Tennyson's *Vivien* it is "a giant oak"  
 which is furrowed by a bolt out of  
 heaven. An old English rhyme gives

advice to a traveller caught in a thunder-  
 storm:

Keep clear of the oak,  
 It invites the stroke;  
 Beware of the ash,  
 It attracts the flash;  
 Creep under the thorn,  
 And you'll come to no harm.

ΣΤ. οὐκ οἶδ'· ἀτὰρ εὖ σὺ λέγειν φαίνει. τί γάρ ἐστιν δῆθ' ὁ κέραυνός;

ΣΩ. ὅταν εἰς ταύτας ἀνεμος ξηρὸς μετεωρισθεὶς κατακλεισθῇ,  
 ἔνδρθεν αὐτὰς ὥσπερ κύστιν φυσᾷ, κάπειθ' ὑπ' ἀνάγκης 405  
 ῥήξας αὐτὰς ἔξω φέρεται σοβαρὸς διὰ τὴν πυκνότητα,  
 ὑπὸ τοῦ ροίβδου καὶ τῆς ρύμης αὐτὸς ἑαυτὸν κατακαίων.

ΣΤ. νῆ Δί', ἐγὼ γοῦν ἀτεχνῶς ἔπαθον τουτί ποτε Διασίοισιν,  
 ὥπτων γαστέρα τοῖς συγγενέσιν, κᾶτ' οὐκ ἔσχων ἀμελήσας· 410  
 ἢ δ' ἄρ' ἐφυσᾷτ', εἴτ' ἐξαίφνης διαλακήσασα πρὸς αὐτῷ  
 τῷφθαλμῷ μου προσετέλῃσεν καὶ κατέκαυσεν τὸ πρόσωπον.

ΧΟ. ὦ τῆς μεγάλης ἐπιθυμήσας σοφίας, ὠνθρωπε, παρ' ἡμῶν,  
 ὡς εὐδαίμων ἐν Ἀθηναίοις καὶ τοῖς Ἑλλήσι γενήσῃ,  
 εἰ μνήμων εἰ καὶ φροντιστής καὶ τὸ ταλαίπωρον ἐνεστίν 415  
 ἐν τῇ ψυχῇ, καὶ μὴ κάμνεις μῆθ' ἔσθως μῆτε βαδίζων,  
 μῆτε ριγῶν ἄχθει λίαν, μῆτ' ἀριστᾶν ἐπιθυμεῖς,  
 οἴνου τ' ἀπέχει καὶ γυμνασίων καὶ τῶν ἄλλων ἀνοήτων,

405. κύστιν] a bladder. "Bergler 124, which is a mere commentary upon quotes a passage from Lucretius, vi. this:

Quum subito validi venti collecta procella  
 Nubibus intorsit sese, conclusaque ibidem  
 Turbine versanti magis ac magis undique nubem  
 Cogit uti fiat spisso cava corpore circum;  
 Post, ubi commovit vis ejus et impetus acer,  
 Tum perterricrepro sonitu dat missa fragorem:  
 Nec mirum, quum plena animae vesicula parva  
 Saepe ita dat pariter sonitum dispolosa repente.

The same scholar compares the αὐτὸς ἑαυτὸν κατακαίων with the 'ipse sua nam Mobilitate calescit' of Lucretius, vi. 279" (1852).

408. Διασίοισιν] Διάσια· ἐορτὴ Ἀθήνησι Μειλιχίον Διός· ἀγεται δὲ μὲν Ἀνθεστηριῶνός ἢ Φθίνοντος.—Scholiast. Cf. infra 864. The fact that it was celebrated in March may excuse my translation "one spring." It was the most important festival of Zeus in Athens; and there-

fore when the oracle advised Cylon to seize the Acropolis ἐν τῇ τοῦ Διὸς τῇ μεγίστῃ ἐορτῇ, and Cylon seized it during the Olympic festival, his ill-success showed that the oracle was really referring to the Diasia, the greatest festival of Zeus in Athens (Thuc. i. 126). At that festival, Thucydides tells us, the entire population offered sacrifices, those who were too poor to bring victims bringing θύματα ἐπιχώρια, which the



- REPS. Can't say that they do: your words appear true. Whence comes then the thunderbolt, pray?
- CR. When a wind that is dry, being lifted on high, is suddenly pent into these, It swells up their skin, like a bladder, within, by Necessity's changeless decrees: Till, compressed very tight, it bursts them outright, and away with an impulse so strong, That at last by the force and the swing of its course, it takes fire as it whizzes along.
- REPS. That's exactly the thing that I suffered one Spring, at the great feast of Zeus, I admit: I'd a paunch in the pot, but I wholly forgot about making the safety-valve slit. So it spluttered and swelled, while the saucepan I held, till at last with a vengeance it flew: Took me quite by surprise, dung-bespattered my eyes, and scalded my face black and blue!
- CR. O thou who wouldst fain great wisdom attain, and comest to us in thy need, All Hellas around shall thy glory resound, such a prosperous life thou shalt lead: So thou art but endued with a memory good, and accustomed profoundly to think, And thy soul wilt inure all wants to endure, and from no undertaking to shrink, And art hardy and bold, to bear up against cold, and with patience a supper thou lovest: Nor too much dost incline to gymnastics and wine, but all lusts of the body refusest:

Scholiast there explains to mean *πέμματα ἐς ζῶων μορφὰς τετυπωμένα*. "Do you not remember Timon of Athens," says Hermes to Zeus in Lucian's *Timon* 7, "who used to feast us so royally at the *Diasia*?" Cf. *Id. Icaromenipp.* 24 and *Charidemus* 1. But Strepsiades is here speaking not of the public sacrifice, but of an entertainment which on that occasion he was giving to his kinsfolk.

412. *ᾧ τῆς μεγάλης*] Strepsiades being satisfied that the Clouds are in reality the agents of the celestial phenomena which he had hitherto attributed to the omnipotence of Zeus, the Clouds themselves now intervene in the discussion. And strange to say the advice which they give to the neophyte (lines 414-17) is precisely that which the true Socrates—the Socrates of Plato and Xenophon, not the Socrates of the Clouds—would have given to his disciples. It amounts

to the famous philosophic maxim *ἀνέχεσθαι καὶ ἀπέχεσθαι*, to bear and to forbear. Both Plato and Xenophon are constantly speaking of the abstinence and continence which Socrates always practised himself, and enjoined upon his disciples.

414. *μνήμων*] "'One of the chief intellectual faculties which Plato, like other ancient philosophers, proposed to exercise and develop, was memory—*μνημονικὴν αὐτὴν ζητῶμεν δεῖν εἶναι*, *Rep.* vi. 486 D: a faculty of importance at any time, both for practical purposes and as exhibiting strength of mind, but then absolutely necessary in the deficiency of books.' Sewell, *Dialogues of Plato*, p. 215. Compare *infra* 483" (1852).

417. *γυμνασίων*] The term is here used not (as *infra* 1002) in reference to athletic exercises, for which Strepsiades would be far too old, but in the sense of haunting the gymnastic schools for idle

- καὶ βέλτιστον τοῦτο νομίζεις, ὅπερ εἰκὸς δεξιὸν ἄνδρα,  
 νικᾶν πράττων καὶ βουλευὼν καὶ τῇ γλώττῃ πολεμίζων.  
 ΣΤ. ἀλλ' ἔνεκέν γε ψυχῆς στέρρας δυσκολοκοίτου τε μερίμνης;  
 καὶ φειδωλοῦ καὶ τρυσιβίου γαστρὸς καὶ θυμβρεπιδείπνου,  
 ἀμέλει θαρρῶν, οὐνεκα τούτων ἐπιχαλκεῖν παρέχοιμ' ἄν.  
 ΣΩ. ἄλλο τι δῆτ' οὖν νομεῖς ἤδη θεὸν οὐδένα πλὴν ἅπερ ἡμεῖς,  
 τὸ Χάος τουτὶ καὶ τὰς Νεφέλας καὶ τὴν γλῶτταν, τρία ταυτί;  
 ΣΤ. οὐδ' ἂν διαλεχθεῖν γ' ἀτεχνῶς τοῖς ἄλλοις, οὐδ' ἂν ἀπαντῶν  
 οὐδ' ἂν θύσαιμ', οὐδ' ἂν σπείσαιμ', οὐδ' ἐπιθεῖν λιβανωτόν.  
 ΧΟ. λέγε νυν ἡμῖν ὃ τι σοι δρῶμεν θαρρῶν, ὥς οὐκ ἀτυχήσεις,  
 ἡμᾶς τιμῶν καὶ θαυμάζων καὶ ζητῶν δεξίους εἶναι.  
 ΣΤ. ὦ δέσποινα, δέομαι τοίνυν ὑμῶν τουτὶ πάννυ μικρὸν,  
 τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον.  
 ΧΟ. ἀλλ' ἔσται σοι τοῦτο παρ' ἡμῶν· ὥστε τὸ λοιπὸν γ' ἀπὸ τουδὶ  
 ἐν τῷ δήμῳ γνῶμας οὐδεὶς νικήσει πλείονας ἢ σύ.  
 ΣΤ. μή μοι γε λέγειν γνῶμας μεγάλας· οὐ γὰρ τούτων ἐπιθυμῶ,  
 ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας διολίσθην.  
 ΧΟ. τεύξει τοίνυν ὦν ἱμεῖρεις· οὐ γὰρ μεγάλων ἐπιθυμεῖς.  
 ἀλλὰ σεαυτὸν θαρρῶν παράδος τοῖς ἡμετέροις προπόλοισι.  
 ΣΤ. δράσω ταυθ' ὑμῖν πιστεύσας· ἡ γὰρ ἀνάγκη με πιέζει  
 διὰ τοὺς ἵππους τοὺς κοππατίας καὶ τὸν γάμον, ὅς μ' ἐπέτριψεν.

or immoral purposes; in the sense in which Aristophanes uses *παλαίστρας* in Peace 762, where he says that when he won a dramatic victory οὐχὶ παλαίστρας περινοστών παιδὰς ἐπείρων. And the same idea is continued in ἀνοήτων, which the Scholiast rightly explains by τῶν ἀφροδισίων. It must, however, be admitted that Socrates himself was in the habit of haunting the gymnasia, though of course not for immoral purposes. περιερόσσει τὰς παλαίστρας, τὰ γυμνάσια, τὸ Λύκειον, τὴν Ἀκαδημίαν, τὴν ἀγορὰν, says

Libanius in his Σωκράτους Ἀπολογία (vol. iii, p. 7, in Reiske's edition of his works).

421. θυμβρεπιδείπνου] which can make a dinner off the meanest herbs. The Latin "thymbra" was our savory (*satureia vulgaris*); the Greek θύμβρα appears to have been a different, but doubtless a cognate, plant; probably the whortled savory (*satureia thymbra*), or the herb still known to botanists as *thymbra*.

422. ἐπιχαλκεῖν] "Compare the line quoted from the ἱατρὸς of Aristophanes by Athenaeus vi. 34 (p. 238) ὑπομένειν



And esteemest it best, what is always the test of a truly intelligent brain,  
To prevail and succeed whensoever you plead, and hosts of tongue-conquests to gain.

REPS. But as far as a sturdy soul is concerned and a horrible restless care,  
And a belly that pines and wears away on the wretchedest, frugalest fare,  
You may hammer and strike as long as you like ; I am quite invincible there.

CR. Now then you agree in rejecting with me the Gods you believed in when young,  
And *my* creed you'll embrace "*I believe in wide Space, in the Clouds, in the eloquent Tongue.*"

REPS. If I happened to meet other God in the street, I'd show the cold shoulder, I vow.  
No libation I'll pour : not one victim more on their altars I'll sacrifice now.

IOR. Now be honest and true, and say what we shall do : since you never shall fail of our aid,  
If you hold us most dear in devotion and fear, and will ply the philosopher's trade.

REPS. O Ladies Divine, small ambition is mine : I only most modestly seek,  
Out and out for the rest of my life to be best of the children of Hellas to speak.

IOR. Say no more of your care, we have granted your prayer : and know from this moment,  
that none

More acts shall pass through in the People than you : such favour from us you have won.

REPS. Not acts, if you please : I want nothing of these : this gift you may quickly withdraw ;  
But I wish to succeed, just enough for my need, and to slip through the clutches of law.

HOR. This then you shall do, for your wishes are few : not many nor great your demands,  
So away with all care from henceforth, and prepare to be placed in our votaries' hands.

REPS. This then will I do, confiding in you, for Necessity presses me sore,  
And so sad is my life, 'twixt my cobs and my wife, that I cannot put up with it more.

πληγὰς, ἄκμων ; the 'ferreapectora Vecti' of Juvenal vii. 150 : and the nickname χαλκίετρος, acquired by the great grammarian, Didymus of Alexandria, from his unwearied powers of application Cf. also the Schol. Cruq. ad Horace, Sat. i. 8. 39, apud Doering" (1852).

423. ἄλλο τι] An interrogative, very common in Plato, the equivalent of the Latin *nonne*. It is generally, though not invariably, followed by ἦ, the literal meaning being *Is it anything else than*

so and so, and so *Is it not so and so.*

426. ἐπιθεῖν λιβανωτόν] *put frankincense on their altars.* Apparently it was put on in little pinches, as our fathers handled snuff. Cf. Wasps 96, Frogs 888. But Strepsiades would willingly give up any religious observance which cost him money.

430. ἑκατόν σταδίοισιν] So in Frogs 91 we hear of a shoal of little songsters Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα.



νῦν οὖν χρήσθων ὃ τι βούλονται.

τουτὶ τό γ' ἐμὸν σῶμ' αὐτοῖσιν

παρέχω τύπτειν, πείνῃν, διψῇν,

αὔχειν, ῥίγῃν, ἀσκὸν δέριεν,

εἴπερ τὰ χρέα διαφευξοῦμαι,

τοῖς τ' ἀνθρώποις εἶναι δόξω

θρασύς, εὐγλωττος, τολμηρὸς, ἴτης,

βδελυρὸς, ψευδῶν συγκολλητὴς,

εὐρησιεπὴς, περίτριμμα δικῶν,

κύρβις, κρόταλον, κίναδος, τρύμη,

μάσθλης, εἴρων, γλοιὸς, ἀλαζών,

κέντρων, μιάρως, στρόφεις, ἀργαλέος,

ματτυλοῖχος.

440

445

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439. χρήσθων ὃ τι βούλονται] In the Euthydemus, chap. 13 (p. 285 C, D), where Socrates is taking the part which Strepsiades plays in the Comedy, he and young Ctesippus place themselves in the hands of Sophists in language obviously intended to recall the present passage. Παραδίδωμι ἐμᾶντὸν τουτῷ, says one, ὥσπερ τῇ Μηδείᾳ καὶ εἰ μὲν βούλεται, ἐψέτω με· εἰ δὲ, ὃ τι βούλεται τοῦτο ποιεῖτω. And παρέχω ἐμᾶντὸν τοῖς ξένοις, says the other, and he authorizes them δέρειν αὐτὸν, only μὴ εἰς ἀσκόν. There is another reminiscence of this line in Lucian's Necyomanteia 4, where Menippus says that when he found that the laws forbade him to do what according to the Poets the Gods are always doing, he got so puzzled that at last he put himself into the hands of the philosophers χρήσθαι μοι ὃ τι βούλονται. As to ἀσκὸν δέριεν see the Commentary on Ach. 1002.

445. θρασύς κ.τ.λ.] In the next seven lines we have a string of substantives

and adjectives descriptive of the ideal which Strepsiades was proposing for himself. And, as his one object was to cheat his creditors, many of the appellations would be extremely uncomplimentary if applied to him by another person. ἴτης, a high flyer, an impetuous, go-ahead fellow. περίτριμμα, a superlative τρίμμα, for which and for κρόταλον see 260 supra and the note there. κίναδος, a fox, Birds 429. τρύμη, according to the Scholiasts, is either a carpenter's drill, τρύπανον, or the hole bored by the drill; here it must be used in the former sense. Cleon is called a μάσθλης, a supple sneak, in Knights 269, where see the Commentary. γλοιὸς, well-oiled, slippery. κέντρων, a stinger, quick to use the goad, as he became, in a literal sense, infra 1300. στρόφεις, a weathercock, one who can twist and turn any way, like a hinge, στροφεὺς, στρόφιγξ.

448. κύρβις] a law-book, strictly a tablet of law. "There is a good ex-

So now, at your word, I give and afford  
 My body to these, to treat as they please,  
 To have and to hold, in squalor, in cold,  
 In hunger and thirst, yea by Zeus, at the worst,  
 To be flayed out of shape from my heels to my nape  
 So along with my hide from my duns I escape,  
 And to men may appear without conscience or fear,  
 Bold, hasty, and wise, a concocter of lies,  
 A rattler to speak, a dodger, a sneak,  
 A regular claw of the tables of law,  
 A shuffler complete, well worn in deceit,  
 A supple, unprincipled, troublesome cheat ;  
 A hang-dog accurst, a bore with the worst,  
 In the tricks of the jury-courts thoroughly versed.

planation of the word in Colonel Mure's recent *History of Greek Literature*, iii. 417. 'The *κύρβεις* (law-boxes),' he says, 'were tables formed of oblong slabs of wood or metal fixed together, so as to present the appearance of boxes of three or four sides, on each of which sides the laws were written from top to bottom. Each box or set of tables so connected turned upon a pivot or axis in the centre, for convenience of consultation, hence their familiar name of axles, *ἄξονες*. It is possible, perhaps probable, that the wooden ones may have been solid blocks of wood, presenting three or four polished surfaces. These tables were common both to the laws of Draco and of Solon. There is a saying recorded of Pittacus (Diog. Laert. in vit. Pitt. 77) that when asked by the king of Lydia what he considered the best form of government, he replied, "that of the revolving tables:" in other words, that regulated

by a fixed code of written laws.' Timaeus, Gloss. on Plato, defines *κύρβεις* to be *στήλη τρίγωνος πυραμοειδής, νόμους ἔχουσα περὶ Θεῶν*" (1852). See also the Commentary on Birds 1354.

451. *ματτιολοιχός*] We must, I think, accept this, Bentley's suggestion, for the *ματιολοιχός* of the MSS. and editions generally. The Scholiast indeed says that *μάτιον* meant *τὸ ἐλάχιστον*, and Hesychius explains it by *τὸ μικρόν, καὶ ὀλίγον, καὶ μάταιον*, and with this Photius agrees. But *μάτιον*, if there is such a word, would seem to be connected with *μάτην* and *μάταιος*, and would have its first syllable short; and the final *-λοιχός* seems to postulate the prefix of some dainty, such as *ματτήη*. For *ματτήην ὠνόμαζον πᾶν τὸ πολυτελές ἔδσμα· τὸ δὲ ματτνάζειν τὸ παρασκευάζειν αὐτὰ, εἴτε ἰχθὺς εἴη, εἴτε ὄρνις, εἴτε λάχανον, εἴτε ἱερείον, εἴτε πεμμάτιον*, Athenaeus xiv, chap. 83 (p. 663); see that and the following

ταῦτ' εἴ με καλοῦσ' ἀπαντῶντες,  
δρώντων ἀτεχνῶς ὅ τι χρήζουσιν.

καί βούλονται

νῆ τὴν Δήμητρ' (ἐκ μου) χορδὴν

τοῖς φροντισταῖς παραθέντων.

455

ΧΟ. λῆμα μὲν πάρεστι τῷδε γ'

οὐκ ἄτολμον, ἀλλ' ἔτοιμον.

ταῦτα μαθὼν παρ' ἐμοῦ κλέος οὐρανόμηκες

ἐν βροτοῖσιν ἔξεις.

460

ΣΤ. τί πείσομαι;

ΧΟ. τὸν πάντα χρόνον μετ' ἐμοῦ

ζηλωτότατον βίον ἀνθρώπων διάξεις.

ΣΤ. ἄρά γε τοῦτ' ἄρ' ἐγὼ ποτ' ὄψομαι;

ΧΟ. ὥστε γε σοῦ πολλοὺς ἐπὶ ταῖσι θύραις ἀεὶ καθῆσθαι,

βουλομένους ἀνακρινούσθαι τε καὶ ἐς λόγον ἐλθεῖν,

πράγματα κἀντιγράφας πολλῶν ταλάντων

465

470

chapters. It has, however, been urged as an objection by several eminent scholars that, according to a statement quoted by Athenaeus, *ματτή* was a Thessalian invention, ἐπιχωριάσαι τε κἀν ταῖς Ἀθήναις κατὰ τὴν Μακεδόνων ἐπικράτειαν. But this means not that the name was unknown before the battle of Chaeroneia, but that the dainty did not become fashionable at Athens until after that date. It is mentioned more than once by Nicostratus the son of Aristophanes, who could hardly have been composing comedies half a century after his father's death. The late Bishop

Wordsworth (of Lincoln) suggests that the name *ματτή* may have been connected with the Hebrew *mateam* (savory meat): see his Commentary on Genesis xxvii. 4.

456. παραθέντων] *let them serve up to table*, Knights 52, 778, 1205, Wasps 613, Peace 27, Eccl. 675. And as to *χορδή*, properly a *gut*, then a *sausage* or *tripe*, see Ach. 1040, 1119, Frogs 339.

459. κλέος οὐρανόμηκες] This expression seems to be borrowed from the epitaph on Thales (Diog. Laert. i. 39), to which Mitchell refers:

ἡ ὀλίγον τότε σῆμα· τὸ δὲ κλέος οὐρανόμηκες  
τῷ πολυφροντίστῳ τοῦτο Θάλλητος ὕρη.

And Kock adds, from Athenaeus i. 34 (p. 19 B, C), the inscription on the statue

erected at Thebes in honour of Cleon the singer:



If all that I meet this praise shall repeat,  
 Work away as you choose, I will nothing refuse,  
 Without any reserve, from my head to my shoes.  
 You shan't see me wince though my gutlets you mince,  
 And these entrails of mine for a sausage combine,  
 Served up for the gentlemen students to dine.

CHOR. Here's a spirit bold and high  
 Ready-armed for any strife.

(*To Strepsiades.*) If you learn what I can teach Of the mysteries of speech,  
 Your glory soon shall reach To the summit of the sky.

STREPS. And what am I to gain? CHOR. With the Clouds you will obtain  
 The most happy, the most enviable life.

STREPS. Is it possible for me Such felicity to see?

CHOR. Yes, and men shall come and wait In their thousands at your gate,  
 Desiring consultations and advice  
 On an action or a pleading From the man of light and leading,

Πυθέα νίδς ὅδ' ἐστὶ, Κλέων Θηβαῖος δοιδός,  
 ὃς πλείστους θνητῶν ἀμφέθετο στεφάνους  
 κρατὸς ἐπὶ σφετέρου, καὶ οἱ κλέος οὐρανόμηνκε. . .

470. ἀνακουσῶσθαι] *to have consultations with you.* The prospect which the Chorus entertain for Strepsiades is more ambitious than his own. They picture him as a great advocate with eager clients thronging to his door.

472. ἀντιγραφάς] *These are the written pleadings put in by both parties to the action.* When verified by oath they became ἀνωμοσίαι. It is an entire mistake to suppose that either word is confined to the defendant's case. As regards ἀνωμοσίαι see the Commentary on Wasps 545 and 1041. And Harpocration explains ἀντιγραφάς to signify τὰ τῶν δικάζομένων γράμματα, ἃ ἐδίδοντο περὶ τοῦ

πράγματος, καὶ τὰ τοῦ διώκοντος καὶ τὰ τοῦ φεύγοντος. The words which follow, πολλῶν ταλάντων ἄξια σῇ φρενί, *worth many talents to you* (σῇ φρενί being merely equivalent to σοί), have been very strangely misinterpreted. It is elementary to say that with ἄξιος the genitive expresses the amount of the value, the dative the person to whom it will accrue; ὅπερ μοι καὶ πλείστον ἄξιον ἐγένετο, Andocides, de Reditu 15 (p. 21); αὐτῇ (τῇ πόλει) παντὸς ἄξιος εἶ, Plato, Alc. i. 2 (p. 105). Yet Brunck translates the present passage "communicare tuae solertiae negotia et lites multis talentis aestimatas." And similarly almost all

<sup>words</sup> ἄξια σῇ φρενὶ συμβουλευομένους <sup>consult</sup> μετὰ σοῦ. 475  
 ἀλλ' ἐγχείρει <sup>attempts</sup> τὸν πρεσβύτεν ὃ τι περ μέλλεις προδιδάσκειν,  
 καὶ διακρίνει τὸν νοῦν αὐτοῦ, καὶ τῆς γνώμης ἀποπειρῶ. <sup>bring up</sup>

ΣΩ. ἄγε δὴ, κάτειπέ μοι σὺ τὸν σαυτοῦ τρόπον,  
 ἵν' αὐτὸν εἰδῶς ὅστις ἐστὶ μηχανὰς <sup>device</sup> 480  
 ἥδη 'πὶ τούτοις πρὸς σέ καινὰς προσφέρω. <sup>bring to bear</sup>

ΣΤ. τί δέ; τειχομαχεῖν μοι διανοεῖ, πρὸς τῶν θεῶν;

ΣΩ. οὐκ, ἀλλὰ βραχέα σὺ πυθέσθαι βούλομαι,  
 εἰ μνημονικὸς εἶ. ΣΤ. δύο τρόπῳ νῆ τὸν Δία· 485  
 ἦν μὲν γὰρ ὀφείλῃται τί μοι, μνήμων πάννυ,  
 ἔαν δ' ὀφείλω, σχετλιος, ἐπιλήσμων πάννυ.

ΣΩ. ἔνεστι δῆτά σοι λέγειν ἐν τῇ φύσει;

ΣΤ. λέγειν μὲν οὐκ ἔνεστ', ἀποστρεφῖν δ' ἔνι. <sup>stand</sup>

ΣΩ. πῶς οὖν δυνήσει μανθάνειν; ΣΤ. ἀμέλει, καλῶς. <sup>of course</sup>

ΣΩ. ἄγε νυν ὅπως, ὅταν τι προβάλω σοι σοφὸν  
 περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει. <sup>think</sup> 490

ΣΤ. τί δαί; (κυνηδὸν τὴν σοφίαν σιτήσομαι; <sup>feed</sup>

ΣΩ. ἀνθρώπος ἀμαθὴς οὐτοσὶ καὶ βάρβαρος, <sup>bring down</sup>  
<sup>pay</sup> δέδοίκα σ', ὧ πρεσβύτε, μὴ πληγῶν δέῃ. <sup>bring down</sup>  
 φέρ' ἴδω, τί δρᾷς, ἦν τίς σε τύπτῃ; ΣΤ. τύπτομαι, <sup>call to witness</sup>  
 ἔπειτ' ἐπισχῶν ὀλίγον ἐπιμαρτύρομαι, 495  
 εἴτ' αὖθις ἀκαρῇ διαλιπὼν δικάζομαι. <sup>go to law</sup>

ΣΩ. ἴθι νυν, κατάθου θοϊμάτιον. ΣΤ. ἡδίκηκά τι; <sup>bring down</sup>

the commentators down to the latest, Mr. Starkie, who translates it "appellations and declarations involving many talents, matters meet for an intelligence like yours." Messrs. Godley and Bailey render it, "You will win them many thousands," meaning by "them" the clients. But Strepsiades was not so altruistic as to labour only for the enrichment of others; the "many thousands"

were to be won not for his clients, but from his clients in the shape of fees. Cf. infra 1065.

481. τειχομαχεῖν] For μηχανὰς προσφέρειν was a military phrase meaning to bring engines against a hostile fortification. See Thesm. 1132 and the note there. And cf. the expression μηχαναῖς τειχομάχοις, Heliodorus viii. 1.

483. μνημονικὸς εἶ] This is the first

And you'll pocket many talents in a trice.

(Socrates.) Here, take the old man, and do all that you can, your new-fashioned thoughts to instil, and stir up his mind with your notions refined, and test him with judgement and skill.

OCR. Come now, you tell me something of your habits:

For if I don't know them, I can't determine

What engines I must bring to bear upon you.

STREPS. Eh! what? Not going to storm me, by the Gods?

OCR. No, no: I want to ask you a few questions.

First: is your memory good? STREPS. Two ways, by Zeus:

If I'm owed anything, I'm mindful, very:

But if I owe, (Oh, dear!) forgetful, very.

OCR. Well then: have you the gift of speaking in you?

STREPS. The gift of speaking, no: of cheating, yes.

OCR. No? how then can you learn? STREPS. O, well enough.

OCR. Then when I throw you out some clever notion

About the laws of nature, you must catch it.

STREPS. What! must I snap up sapience, in dog-fashion?

OCR. O! why the man's an ignorant old savage:

I fear, my friend, that you'll require the whip.

Come, if one strikes you, what do you do? STREPS. I'm struck:

Then in a little while I call my witness:

Then in another little while I summon him.

OCR. Put off your cloke. STREPS. Why, what have I done wrong?

question put by Socrates to the neophyte; see supra 414 and the note there. The two memories reappear in the Miles Gloriosus iii. 3. 14, where Acroteleutium ascribes them to every woman. "If any mischief is to be done, her memory is *immortalis et sempiterna*; if any good, she has no memory at all." Teuffel, I find, has already referred to this passage.

487. ἀποστρέφειν] To embezzle, to with-

hold money belonging to another. It differs from stealing in that the money was originally obtained without dishonesty. See the Commentary on Plutus 373. It is the description applied, and rightly applied, throughout this Play to the designs of Strepsiades.

497. κατὰ θου τοιμαριον] Strepsiades fears that his last answer has found as little favour as his former ones, and that he is now about to receive the



ΣΩ. οὐκ, ἀλλὰ γυμνοὺς εἰσιέναι νομίζεται.

ΣΤ. ἀλλ' οὐχὶ φώρασων ἐγὼ εἰσέρχομαι.

ΣΩ. κατὰθον· τί λήρεις; ΣΤ. εἰπὲ δὴ νῦν μοι τοδί·

500

ἦν ἐπιμελὴς ὧ καὶ προθύμως μανθάνω,

τῷ τῶν μαθητῶν ἐμφερὴς γενήσομαι;

ΣΩ. οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν.

ΣΤ. οἴμοι κακοδαίμων, ἡμιθνής γενήσομαι.

ΣΩ. οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ

505

ἀνύσας τι δευρὶ θάττον; ΣΤ. ἐς τὴν χεῖρέ νυν

δός μοι μελιτοῦτταν πρότερον· ὥς δέδοικ' ἐγὼ

εἶσω καταβαίνων ὥσπερ εἰς Τροφωνίου.

ΣΩ. χώρει· τί κυπτάσεις ἔχων περὶ τὴν θύραν;

ΧΟ. ἀλλ' ἴθι χαίρων τῆς ἀνδρείας

510

εἵγεκα ταύτης.

εὐτυχία γένοιτο τὰν-

θρώπων, ὅτι προήκων

ἐς βαθὺ τῆς ἡλικίας

πληγὰς with which he had already been threatened. But in fact, just as Socrates is represented, supra 179, as filching an ἱμάτιον, so now, it turns out, his object is to appropriate the ἱμάτιον of his new pupil as the perquisite of the teacher's office. See infra 856, 1498.

499. φώρασων] "The Scholiast says that when one man charged another with a theft, and went to search his house, he was bound to lay aside his upper garments, lest he should privately convey into the dwelling of the accused the thing asserted to be stolen" (1852). Teuffel refers to Plato's Laws xii. 9 (p. 954 A) φωρᾶν δὲ ἂν ἐθέλη τις παρ' ὁποῦν, γυμνὸς ἢ χιτωνίσκον ἔχων ἄζωστος . . . οὕτω φωρᾶν.

507. μελιτοῦτταν] "They who went to consult the famous oracle of Trophonius in the Lebadean cave took honied cakes in their hand, to appease, says the Scholiast, the serpents which haunted the spot, τοῖς ἐκεῖ ἐμφιλοχωροῦσιν ὄφεσιν" (1852). That those entering the cave carried in their hands a cake is mentioned by many authors. In Lucian's third Dialogue of the Dead, Menippus, finding Trophonius among the dead, expostulates with him for pretending to deliver oracles upon earth when he is ὅλος νεκρὸς, and speaks of his worshipper as creeping into the cave μᾶζαν ἐν ταῖν χερσὶν ἔχων. So again Pausanias (ix. 39. 5) says that the worshipper enters the cave ἔχων μᾶζαν μεμαγμένης μέλιτι. The μελιτοῦττα, honey-

- SOCR. O, nothing, nothing: all go in here naked. *introduction 8*
- STREPS. Well, but I have not come with a search-warrant.
- SOCR. Fool! throw it off. STREPS. Well, tell me this one thing;  
If I'm extremely careful and attentive,  
Which of your students shall I most resemble?
- SOCR. Why Chaerephon. You'll be his very image. *✓ ridiculed*
- STREPS. What! I shall be half-dead! O luckless me! *Answer*
- SOCR. Don't chatter there, but come and follow me;  
Make haste now, quicker, here. STREPS. O, but do first  
Give me a honied cake: Zeus! how I tremble,  
To go down there, as if to see Trophonius. *a point*
- SOCR. Go on! why keep you pottering round the door.
- CHOR. Yes! go, and farewell; as your courage is great,  
So bright be your fate.  
May all good fortune his steps pursue,  
Who now, in his life's dim twilight haze,  
Is game such venturesome things to do,

cake, is again mentioned Birds 567, Lys. 601. Honey was a regular ingredient in the *πλακοῦς* (see the Commentary on Eccl. 223), but the *μελιτοῦττα*, besides being made with honey, seems when made to have been dipped into honey. As regards the use of *καταβαίνειν* in the next line, note that *καταβαίνειν* is the proper word for persons going off the stage as *ἀναβαίνειν* for persons coming on; except when they are going into, or coming out of, an ordinary house. See Knights 149 and the Commentary there.

509. *χώραι κ.τ.λ.*] Socrates takes no notice of the neophyte's nonsense, but bids him enter at once, and not keep (*ἐχών*) pottering about the door. The

two now go into the Phrontisterium. The stage is empty; and the Chorus in the Orchestra wheel round so as to face the audience, and commence the Parabasis.

510-17. THE COMMATION. The first two lines are in the ordinary anapaestic metre and wish good luck to the departing actors in quite the usual style. But the remaining six lines are in the choriambic metre, which we do not find in any other Commation, and which may well have been introduced in the revised edition of the Play, to form a fitting metrical prologue to the novel metre of the new Parabasis Proper.

514. *βαθὺ τῆς ἡλικίας*] This seems to mean "the dim twilight" which pre-

νεωτέροις τὴν φύσιν αὐ-  
τοῦ πράγμασι χρωτίζεται  
καὶ σοφίαν ἐπασκεῖ.

515

ὃ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως  
τάληθῃ, νῆ τὸν Διόνυσον τὸν ἐκθρέψαντά με.  
οὕτω νικήσαιμι τ' ἐγὼ καὶ νομιζοίμην σοφός,  
ὥς ὑμᾶς ἡγούμενος εἶναι θεατὰς δεξιούς

520

καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν,  
πρώτους ἡξίωσ' ἀναγεῖν ὑμᾶς, ἢ παρέσχε μοι  
ἔργον πλείστον· εἰτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν  
ἡττηθεὶς, οὐκ ἄξιός ὢν· ταῦτ' οὖν ὑμῖν μέμφομαι  
τοῖς σοφοῖς, ὧν οὐνεκ' ἐγὼ ταῦτ' ἐπραγματεύομην,  
ἀλλ' οὐδ' ὥς ὑμῶν ποθ' ἐκὼν προδώσω τοὺς δεξιούς.

525

ἐξ ὅτρου γὰρ ἐνθάδ' ὑπ' ἀνδρῶν, οἷς ἡδὺ καὶ λέγειν,  
ὁ σῶφρων τε χῶ καταπύγων ἄριστ' ἤκουσάτην,

cedes the night, just as ὄρθρος βαθὺς means "the dim twilight" which precedes the dawn. See Wasps 216 and the note there.

516. χρωτίζεται] colours. ἀντὶ τοῦ χρωματίζεται.—Scholiast. Other explanations are given, but this is undoubtedly the right one.

518-62. THE PARABASIS PROPER. This Parabasis, which belongs to the revised Comedy, is in the metre called the Eupolideian Epichoriambic, the scheme of which will be found in the Appendix. Every other Parabasis Proper is in the long Aristophanic metre, and so doubtless was that in the original Clouds. The only other existing Play in which the Chorus does not consist of human beings is the Birds; and if we may judge from the Parabasis of that Play, and indeed from the Epir-

rhema and Antepirrhema of this, the Chorus would in the original Parabasis Proper have spoken in the character of Clouds, and dilated on the many benefits which the Clouds, as such, conferred upon the people of Athens. And the line cited as from the Clouds by Photius (s. v. Πάρνης) ἐς τὴν Πάρνηθ' ὀργισθεῖσαι, φροῦνδαι κατὰ τὸν Λυκάβηττον, To the mountain of Parnes in wrath we retired, disappearing along Lycabettus, may well have occurred in the original Parabasis, describing the manner in which they displayed their indignation at the adoption by the Athenian Assembly of some unworthy or unwise resolution.—The Parabasis was peculiar to the old Comedy: indeed it could not exist without a Chorus; in the New and in the Roman Comedy its place was supplied by a Prologue; and so it was



To steep his mind in discoveries new,  
To walk, a novice, in wisdom's ways.

O Spectators, I will utter honest truths with accents free,  
Yea! by mighty Dionysus, Him who bred and nurtured me.  
So may I be deemed a poet, and this day obtain the prize,  
As till that unhappy blunder I had always held you wise,  
And of all my plays esteeming this the wisest and the best,  
Served it up for your enjoyment, which had, more than all the rest,  
Cost me thought, and time, and labour: then most scandalously treated,  
I retired in mighty dudgeon, by unworthy foes defeated.  
This is why I blame your critics, for whose sake I framed the play:  
Yet the clever ones amongst you even now I won't betray.  
No! for ever since from judges unto whom 'tis joy to speak,  
Brothers Profligate and Modest gained the praise we fondly seek,

in many of our own old dramas, in which as Fielding (Tom Jones, xvi. 1) truly says "they were 'all written on the same three topics, viz., an abuse of the taste of the town, a condemnation of all contemporary authors, and an eulogium on the performance just about to be represented.' It will be seen that no words could more accurately describe the objects of the Parabasis on which we are now entering" (1852).

523. *πρώτους*] He had neither circulated the Play among his friends, nor produced it before the limited audience at the Lenaeon Dionysia, as was the case with all his previous Comedies, with the single exception of the Babylonians: it was reserved to come out for the first time before the general Hellenic public who gathered at the Great Dionysia. It is plain that the revised edition, though not really intended for exhibition, was

prepared as if it were to be exhibited at the same greater festival.

524. *ἐπ' ἀνδρῶν φορτικῶν*] These *ἄνδρες φορτικοί* were (1) *Cratinus*, the greatest poet of the old Comedy with the exception of Aristophanes himself; and (2) *Ameipsias*, who, when Aristophanes again attempted a more intellectual Comedy, the *Birds*, was again placed above him in the theatrical competition. But though it is only in jest that the poet describes them as *φορτικοί*, the epithet might doubtless be justly applied to their Comedies, which appealed rather (to use a phrase of our own) to the gallery than *τοῖς σοφοῖς* (infra 526), for whom such creations as the *Clouds* and the *Birds* were more especially intended.

529. *ὁ σάφρων τε καὶ κατὰ γινῶν*] He is referring to his first Comedy, the *Δαιταλεῖς* or "Banqueters," which told of two

κάγῳ, παρθένος γὰρ ἔτ' ἦν, κοῦκ ἐξῆν πῶ μοι τεκεῖν, 530

ἐξέθηκα, παῖς δ' ἑτέρα τις λαβοῦσ' ἀνείλετο,

ὕμεις δ' ἐξεθρέψατέ γενναίως κάπαιδεύσατε.

ἐκ τούτου μοι πιστά παρ' ὑμῖν γνώμης ἔσθ' ὄρκια.

νῦν οὖν Ἠλέκτραν κατ' ἐκείνην ἥδ' ἡ κωμῳδία

ζητοῦσ' ἦλθ', ἣν πού 'πιτύχη θεαταῖς οὕτω σοφοῖς; 535

γνώσεται γὰρ, ἥνπερ ἴδῃ, τὰδελεφου τὸν βόστρυχον.

ὥς δὲ σῶφρων ἐστὶ φύσει σκέψασθ'· ἥ τις πρῶτα μὲν

ρῦδὲν ἦλθε ραψαμένη σκύτινον καθειμένον,

ερυθρὸν ἐξ ἄκρου, παχὺ, τοῖς παιδίοις ἴν' ἥ γέλως;

οὐδ' ἔσκαψε τοὺς φαλακροὺς, οὐδὲ κόρδαχ' εἵλκυεν, 540

οὐδὲ πρεσβύτης ὁ λέγων τὰπη τῇ βακτηρίᾳ

Brothers, one of whom was sent for his education into Athens and there imbibed not only the sharpness, but also the dissolute principles of the rhetoricians, the sophists, and the demagogues, while the other, remaining with his father in the country, grew up a plain, honest countryman. The Play is discussed at some length in the Introduction to the *Acharnians*, pp. x-xvii. From the phrase ἄριστ' ἡκουσάτην we should certainly have supposed that the Banqueters obtained the prize, but the Scholiast here assures us that such was not the case, but that it was placed second. We cannot dispute the authority of the Scholiast, but I cannot help suspecting that he must have misread the didascalía.

530. *παρθένος*] a virgin, an unmarried woman. The fact that a *παρθένος* never had a child is prominent in the first part of the line; the fact that being unmarried she could not lawfully have one

dominates the second. A glossographer of no authority, failing to perceive that the words οὐκ ἐξῆν πῶ μοι τεκεῖν are merely a continuation of the *παρθένος* metaphor, supposed them to imply some disability on the part of Aristophanes to compete in the theatrical contest, and therefore imagined a law by which no man under thirty years of age could either exhibit a drama or speak in the Assembly. But there was no such law. Aristophanes could have exhibited the *Δαιταλεῖς* in his own name had he so wished; but for some reason or other he preferred to exhibit many of his Comedies in the name of some other person. The *Δαιταλεῖς* was exhibited in the name of Callistratus. He was the *παῖς ἑτέρα* who took up and mothered the child which its unnatural parent had so heartlessly exposed. See the Introduction to the *Acharnians*, pp. vi and vii.

534. *Ἠλέκτραν κατ' ἐκείνην*] After the fashion of that famous *Electra* in the

When, for I was yet a Virgin, and it was not right to bear,  
 I exposed it, and Another did the foundling nurse with care,  
 But 'twas ye who nobly nurtured, ye who brought it up with skill;—  
 From that hour I proudly cherish pledges of your sure good will.  
 Now then comes its sister hither, like Electra in the Play,  
 Comes in earnest expectation kindred minds to meet to-day;  
 She will recognize full surely, if she find, her brother's tress.  
 And observe how pure her morals: who, to notice first her dress,  
Enters not with filthy symbols on her modest garments hung,  
Jeering bald-heads, dancing ballets, for the laughter of the young.  
 In this play no wretched grey-beard with a staff his fellow pokes,  
 So obscuring from the audience all the poorness of his jokes.

Choephoroe of Aeschylus. The analogy is not exact for Electra did not *go to seek* τᾶδελοῦ τὸν βόστροχον. She found it, by accident, on her father's grave whither she had gone for quite a different purpose. Here by "her brother's tress" he means the applause of the audience and the favourable verdict of the judges.

537. σῶφρων] Like the σῶφρων of the sister Comedy. With this passage compare the praise, not undeserved, which in the prologue of the Captivi Plautus bestows on that Comedy.

538. σκῆτινον] εἰσῆσαν γὰρ οἱ κωμικοὶ διεξωσμένοι δερμάτινα αἰδοῖα, γελοῖον χάριν. —Scholiast. Both this and the κόρδαξ were the ordinary rule in the Old Attic Comedy; and the former is undoubtedly in evidence in several of the Plays of Aristophanes. But in the Clouds, at any rate, he dispensed with these vulgarities, and attempted to win the admiration of the audience by pure wit and lofty sentiments. One would have thought that the other

practices here repudiated were equally general; but the Scholiasts refer the scoff at the bald-heads specially to Eupolis (τοὺς Ἰππέας ξυνεποίησα τῷ φαλακρῷ), and the old man laying about him with his stick specially to Hermipus, this being a favourite character of his favourite actor.

540. κόρδαχ' εἴλκυσεν] The κόρδαξ was an indecorous dance peculiar to Comedy; ὀρχήσεως κωμικῆς εἶδος ἀσχήμονος, says the Scholiast, adding εἰσὶ δὲ τρία εἶδη ὀρχήσεως, ἐμμέλεια μὲν τραγικῇ, σικιννὶς δὲ σατυρικῇ, κόρδαξ δὲ κωμικῇ. According to Theophrastus (Characters 6) it was a sign of ἀπόνοια to dance the κόρδαξ when sober, unless masked in the Comic Chorus. Alciphron, however (iii. 18), seems to consider it an attractive dance. The writer is inviting a friend to a birthday feast; "and after the repast," he says, "we will have some singing, καὶ ὅστις ἐπιτήδειος κορδακίζειν εἰς μέσους παρελθὼν τὸ κοινὸν ψυχαγωγῆσει." As to εἴλκυσεν see Peace 328.



τύπτει τὰν παρόντ', ἀφανίζων πονηρὰ σκώμματα,  
 οὐδ' εἰσῆξε δάδας ἐχουσ', οὐδ' ἰοῦ ἰοῦ βοᾷ,  
 ἀλλ' αὐτῇ καὶ τοῖς ἔπασιν πιστεύουσ' ἐλήλυθεν.

κἀγὼ μὲν τοιοῦτος ἀνὴρ ὦν ποιητὴς οὐ κομῶ,  
 οὐδ' ὑμᾶς ζητῶ ἁπατᾶν δις καὶ τρίς ταῦτ' εἰσάγων,  
 ἀλλ' αἰεὶ καὶνὰς ιδέας εἰσφέρων σοφίζομαι,  
 οὐδὲν ἀλλήλαισιν ὁμοίας καὶ πάσας δεξιᾶς.

ὅς μέγιστον ὄντα Κλέων' ἔπαῖς εἰς τὴν γαστέρα,  
 κούκ ἐτόλμησ' αὐτοῖς ἐπεμπεδῆσ' αὐτῷ κειμένῳ.

542. ἀφανίζων πονηρὰ σκώμματα] That is τὴν πονηρίαν τῶν σκωμμάτων. "This phrase has, I believe, been universally misunderstood. Bergler and Brunck translate it 'dicta mordacia retundens,' Florent Chretien 'amotis e conspectu maledictis mordacibus.' Mitchell gives 'making the wretched scoffers disappear, res pro persona.' The translation in the text seems scarcely to stand in need of any support: if any is wanted, there is a very apposite passage in Aristotle (Poetics 44). Aristotle is speaking of Homer, who, he says, is sometimes extravagant, but τοῖς ἄλλοις ἀγαθοῖς ὁ ποιητὴς ἡδύνων ΑΦΑΝΙΖΕΙ τὸ ἄτοπον, he draws the

reader's attention from his extravagance, by his manifold other merits: ἀφανίζειν has much the same meaning, infra 972; Thuc. ii. 42; Eth. Nic. iii. 9. 3, &c. Thus too we see the full force of the succeeding verses. They resort to all kind of manœuvres, says the Poet, to draw the attention of the audience from their ΤΑΙΙΑ; my Play needs no such adventitious succour, but comes before you αὐτῇ καὶ τοῖς ΕΠΕΣΙΝ πιστεύουσα. It may be allowable on the same subject to quote the powerful lines of a living poet, Henry Taylor, one of whose characters gives the following advice to some tragic actors.

Might I speak

My untaught mind to you that know your art,  
 I should beseech you not to stare, and gasp,  
 And quiver, that the infection of the sense  
 May make our flesh to creep; for as the hand  
 By tickling of our skin may make us laugh  
 More than the wit of Plautus, so these tricks  
 May make us shudder. But true art is this;  
 To set aside your sorrowful pantomime,  
 Pass by the senses, leave the flesh at rest,  
 And working by the witcheries of words  
 Felt in the fullness of their import, call  
 Men's spirits from the deep.

No one rushes in with torches, no one groans, "Oh, dear! Oh, dear!"  
 Trusting in its genuine merits comes this play before you here.  
 Yet, though such a hero-poet, I, the bald-head, do not grow  
 Curling ringlets: neither do I twice or thrice my pieces show.  
 Always fresh ideas sparkle, always novel jests delight,  
 Nothing like each other, save that all are most exceeding bright.  
 I am he who floored the giant, Cleon, in his hour of pride,  
 Yet when down I scorned to strike him, and I left him when he died!

See also the prologues to 'the Fox' and 'Every Man in his Humour,' where Ben Jonson says that he scorns to employ the usual clatrap jests ('no creaking throne comes down the boys to please,' τοῖς παιδίοις ὡς ἡ γέλως), but adopts deeds and language, ἔπη, such as *Men do use, and persons such as Comedy would choose*" (1852). Not till many years after this note was published was I aware that Hermann had taken the same view, or indeed that he had ever edited any Play of Aristophanes. More apposite, perhaps, than the examples cited in the note are the following. St. Chrysostom (Hom. xxx in Matt. 354 D) says that a wife should be weaned from her overfondness for finery, not by stern rebukes but by gentle pleasantry, as by telling her that such things καὶ τὰς εὐμόρφους ἀφανίζειν εἶσθαι, by τὰς εὐμόρφους meaning τὴν εὐμορφίαν τῶν γυναικῶν. So when Aelian (V. H. vii. 20) tells of an old man who sought τὴν τρίχα πολλὰν οὖσαν βαφῇ ἀφανίζειν, he means that he sought to hide not his hair, but its greyiness.

543. εἰσῆξε κ.τ.λ.] Aristophanes has been charged with inconsistency because this very Comedy commences with τοῦ,

τοῦ, and concludes with the torches. But of course he is objecting neither to the words nor to the torches in themselves, but merely to the particular incident of an actor rushing in with flaming torches and shouting at the top of his voice to startle and excite the audience.

545. οὐ κομῶ] ἀντὶ τοῦ οὐ μέγα φρονῶ οὐδὲ σεμνίνομαι. χαριέντως δὲ λέγει ἐπεὶ φαλακρὸς ἦν.—Scholiast. As to ἀνὴρ ποιητής, a noble poet, see Frogs 858, 1008, and 1030.

546. δις . . . ταῦτ' εἰσάγων] It is impossible that Aristophanes could have made this vaunt in a Play which was itself intended to be produced a second time; and even from this sentence we might infer, what seems to me certain, that the revised edition was never intended to be exhibited in the Athenian theatre.

550. ἐπεμπεδῆσ' αὐτῷ κειμένῳ] trample on him when he was down. Though Cleon was dead when this Parabasis was composed (for he died before the date of the Maricas), it is not likely that there is any allusion here to that circumstance, as many suppose, and as the translation seems to assume. ἐπεμπεδῆσαι κειμένῳ is merely a more vivid form of the common

οὔτοι δ', ὥς ἀπᾶς παρέδωκεν λαβὴν Ὑπέρβολος,  
 τοῦτον δειλαῖον κολετρῶσ' αἰεὶ καὶ τὴν μητέρα,  
 Εὐπολὶς μὲν τὸν Μαρικᾶν πρῶτιστον παρείλκυσε-  
 ἐκστρέφας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς,  
 προσθεῖς αὐτῷ γραῦν μεθύσῃν τοῦ κόρδακος οὐνεχ', ἦν  
 Φρύνιχος πάλαι πεποιήχ', ἦν τὸ κῆτος ἦσθιεν.  
 εἶθ' Ἑρμιππος αὖθις ἐποίησεν εἰς Ὑπέρβολον,  
 ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ὑπέρβολον,  
 τὰς εἰκοὺς τῶν ἐγχελέων, τὰς ἐμὰς μιμούμενρι.  
 ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαίρετω.  
 ἦν δ' ἐμοὶ καὶ τοῖσιν ἐμοῖς εὐφραίνεσθ' εὐρήμασιν,  
 ἐς τὰς ὥρας τὰς ἐτέρας εὖ φρονεῖν δοκῆσέ τε.

555

560

↓  
 ὑψιμέδοντα μὲν θεῶν  
 ↓

ἐπεμβαίνειν κειμένῳ, which may indeed refer to death, as when it is said τὸ μὲν ζῶντα τὸν Τύραννον ἐπικόπτειν, ἀνδρὸς ἔστι τὸ δὲ ἐπεμβαίνειν κειμένῳ, παντός (Life of Aelian, by Philostratus), but does not usually do so. It is a favourite phrase of St. Chrysostom. μὴ τοίνυν ἐπέμβαινε κειμένῳ, ἀλλὰ καὶ ἐλέει, Hom. xviii in Matt. (p. 240 B). ἐπεμβαίνεις κειμένῳ, you are hitting a man when he is down, he says to one who was insulting a poor man, Hom. xxi in Rom. (p. 678 D). If you have to rebuke your brother, he says elsewhere, do it privately and gently, οὐδὲ ἐπεμβαῖναν κειμένῳ, Hom. xlv in 1 Cor. (p. 411 C).

552. κολετρῶσ'] The word does not occur elsewhere. The Scholiasts derive it from κόλον, the large intestine (see Knights 455 and the note there), and represent it as meaning precisely the same as ἔπαισ' εἰς τὴν γαστέρα three lines above. Probably it is a term of

the boxing ring. As to the mother of Hyperbolus we know that she was a moneylender (Thesm. 842) and therefore personally unpopular. Eupolis seems to have brought her on the stage drunk and dancing the κόρδαξ, for she is doubtless the person described three lines below as γραῦν μεθύσῃν. This idea, the poet says, was borrowed from Phrynichus who, in some unnamed Comedy, travestyng the story of Andromeda, brought on an old woman, tipsy, and about to be devoured by the sea-monster.

553. Μαρικᾶν] The "Maricas" was produced, the Scholiast informs us, τρίτῳ ἔτει (which we should describe as the second year) after the Clouds. It was therefore exhibited in the same year, though not at the same festival as the Peace of Aristophanes. After this came the attack of Hermippus, and the attacks of the Comic poets generally. Several years, therefore, must have



But the others, when a handle once Hyperbolus did lend,  
 Trample down the wretched caitiff, and his mother, without end.  
 In his Maricas the Drunkard, Eupolis the charge began,  
 Shamefully my Knights distorting, as he is a shameful man,  
 Tacking on the tipsy beldame, just the ballet-dance to keep,  
 Phrynichus's prime invention, eat by monsters of the deep.  
 Then Hermippus on the caitiff opened all his little skill,  
 And the rest upon the caitiff are their wit exhausting still;  
 And my similè to pilfer "of the Eels" they all combine.  
 Whoso laughs at their productions, let him not delight in mine.  
 But for you who praise my genius, you who think my writings clever,  
 Ye shall gain a name for wisdom, yea! for ever and for ever.

O mighty God, O heavenly King,

elapsed after the original exhibition of the Clouds before the completion of this Parabasis.

554. τοὺς ἡμετέρους ἱππίας] In the "Baptae," the Scholiast tells us, Eupolis, using the same metre, declared that the Knights was not entirely the work of Aristophanes, but that he himself had collaborated in its composition. On this raillery and counter-raillery between the two young Poets see the Introduction to the Knights, p. xxxix.

557. Ἑρμιππος] "In a-play called the Ἀρτοπώλιδες, so named, probably, from the profession of the mother of Hyperbolus, whom the Gloss. Vict., at 552, calls ἀρτοπώλιδα. Meineke collects six fragments of this comedy, two of which are thought to bear upon the mother of Hyperbolus. In one she is called (according to Bergk and Meineke) ὁ σαπρὰ καὶ πασιπύρην καὶ κάπρανα: in the other she is introduced speaking bad Greek, δοκικῶ for δοκῶ, &c." (1852).

559. τῶν ἐγγέλων] This is the famous simile (Knights 864-7) in which Aristophanes compares the demagogues troubling the city with wars and class-hatred, to eel-fishers who can catch nothing while the water is clear, but when they have troubled the water and made it muddy and turbid, then they make their catch. The following line, I observed in the former edition, may remind the reader of Virgil's imprecation, *Qui Bavian non odit, amet tua carmina, Maevi*.

562. ἐς τὰς ἄρας τὰς ἐτέρας] for all seasons yet to come, that is, for ever. The article before ἐτέρας makes the meaning quite clear; though, indeed, it would be sufficiently clear without it; cf. Thesm. 951, Frogs 380. After this line should come the ΠΝΙΓΟΣ, but the original Pnigos has disappeared and no new one has been substituted.

563-74. THE STROPHE. The Chorus invoke four divinities—Zeus, Poseidon,

Ζῆνα τύραννον ἐς χορὸν <sup>lord</sup>  
 πρῶτα μέγαν κικλήσκω <sup>chorus</sup>

565

τὸν τε μεγασθενὴ τριαί-  
 νης ταμίαν, <sup>keeper</sup>

γῆς τε καὶ ἀλμυρᾶς θαλάσ-  
 σης ἄγριον <sup>wild</sup> μοχλευτήν <sup>mover</sup>

καὶ μεγαλῶνυμον ἡμέτερον πατέρ', <sup>reknowned</sup>

Αἰθέρα σεμνότατον, βιοθρέμμονα πάντων <sup>570</sup>

τὸν θ' ἵππωνῶμαν, ὃς ὑπερ-

λάμπροισ ἀκτίσιν κατέχει <sup>ever</sup>

γῆς πέδον, μέγας ἐν θεοῖς <sup>god</sup>

ἐν θνητοῖσι τε δαίμων.

ὦ σοφώτατοι θεαταί, δεῦρο τὸν γοῦν <sup>here</sup> πρόσχετε. <sup>575</sup>

ἡδικημένοι γὰρ ὑμῖν μέμφομεσθ' ἐναντίον <sup>face to face</sup>

πλείστα γὰρ θεῶν ἀπάντων ὠφελούσαις τὴν πόλιν, <sup>help</sup>

Aether, and the Sun—to come to their Choral dance and song. All four are specially connected with the Clouds; Zeus, as the Lord of the sky, and especially as the *νεφεληγερέτης*; Poseidon, as ruling the sea which supplies them with water; Aether their parent, the element in which they are formed; and the Sun because (to use the words of a Scholiast) *δοκεῖ ἔλκειν εἰς ἑαυτὸν τὴν τῆς θαλάσσης ὑγρότητα ἐξ ἧς αἱ νεφέλαι*. Four great Gods unconnected with the Clouds—Apollo, Artemis, Athene, and Dionysus—are similarly invoked in the Antistrophe. Here, as in the Knights, Poseidon is invoked in the first ode, and Athene in the second. But the reader must not be misled by the fantastic theory that Poseidon was the aristocratic, and Athene the democratic, deity.

No such distinction existed. Poseidon ἵππιος was, of course, the special patron of the ἵππεις, an aristocratic body, but Poseidon was also the special patron of the sailors, the most democratic part of the community; whilst Athene, the special deity of all Athenians without distinction of class, was also always the upholder of heroes and noble princes. She was far above all parties, wielding the thunder and wearing the aegis of Zeus, and in her worship the Athenian religion became almost monotheistic. An Athenian who attempted to degrade her to the position of a sectional divinity would have been in danger of the hemlock.

568. *μοχλευτήν*] who upheaves as with a lever the land and the salt sea-waves. For all earthquakes were attributed

First unto Thee my prayer I bring,

O come, Lord Zeus, to my choral song ;—  
 And Thou, dread Power, whose resistless hand  
 Heaves up the sea and the trembling land,  
 Lord of the trident, stern and strong ;—  
 And Thou who sustainest the life of us all  
 Come, Ether, our parent, O come to my call ;—  
 And Thou who floodest the world with light,  
 Guiding thy steeds through the glittering sky,  
 To men below and to Gods on high  
 A Potentate heavenly-bright !

O most sapient wise spectators, hither turn attention due,  
 We complain of sad ill-treatment, we've a bone to pick with you ;  
 We have ever helped your city, helped with all our might and main ;

to Poseidon. See Ach. 510 and the Commentary there.

570. Αἰθέρα] The distinction between Αἰθήρ and Ἄηρ is pointed out on 264 *supra*, but the two things are frequently confounded, and here Αἰθήρ seems to comprehend the entire atmosphere. The Scholiast says Αἰθέρα τὸν αἶρα λέγει· ὁ γὰρ αἰθήρ ἀνέφελος· καὶ βιοθρέμῳ ὁ αἶρ οὐχ ὁ αἰθήρ, καὶ τὰ ζῶα ἐν τῷ αἵρῳ ἔχει τὸ ζῆν. The general metre of this ode is choriambic, but when the Clouds come to the air, in which they are αἶεσαι, they change to the quicker dactylic.

571. τὸν θ' ἵππον ὀνόμαζαν] the Sun, πῦρ πνεόντων ἀρχὸν ἵππων, as Pindar styles him in the seventh Olympian. τὸν ἥλιον, says the Scholiast, τὸν ἐλαύνοντα καὶ νομῶντα τὸ ἄρμα, καὶ τοὺς ἵππους ἡμιοχοῦντα. Possibly the words ἐν θεοῖς ἐν θνητοῖσι τε may be a reminiscence of the Homeric Hymn to the Sun ὅς φαινει

θνητοῖσι καὶ ἀθανάτοισι θεοῖσι | ἵπποις ἐμβιβασός.

575-94. THE EPIRRHEMA. The Clouds expostulate with the Athenians for offering them no worship, and showing them no gratitude in recognition of the many and great benefits which they confer upon the Republic ; particularly by manifesting their disapproval of the unwise acts of the Athenian Assembly. As an example of this, they instance the terrific thunderstorm which burst over the city, when Cleon was elected one of the ten στρατηγοί. We know nothing of the circumstances, but we may be sure that Cleon, proud of the military success at Sphacteria, would lose no time in obtaining his election as a στρατηγός, and the present passage is quite sufficient to show that a violent tempest happened to occur at or about the time of his election.



δαιμόνων ἡμῖν μόλαις οὐ θύετ' οὐδὲ σπένδετε,  
αἵτινες τηροῦμεν ὑμᾶς. ἦν γὰρ ἢ τις ἐξοδος

μηδενί (ἐν νῶ, τὸτ' ἢ βροντῶμεν ἢ ψακάζομεν.

580

εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγόνα

ἡνίχ' ἡρείσθε στρατηγόν, τὰς ὀφρὺς συνήγομεν

κάποιούμεν δεινά· “βροντῇ δ' ἐρράγῃ δι' ἀστραπῆς.”

ἡ σελήνῃ δ' ἐξέλειπε τὰς ὁδοὺς· ὁ δ' ἥλιος

τὴν θρυαλλίδ' εἰς ἑαυτὸν εὐθέως ξυνελκύσας

585

οὐ φανεῖν, ἔφασκεν ὑμῖν, εἰ στρατηγήσει Κλέων.

ἀλλ' ὅμως εἴλεσθε τοῦτογ. φασὶ γὰρ δυσβουλίαν

τῇδε τῇ πόλει προσεῖναι, ταῦτα μέντοι τοὺς θεοὺς

ἄττ' ἂν ὑμεῖς ἐξαμάρτητ' ἐπὶ τὸ βέλτιον τρέπειν.

ὥς δὲ καὶ τοῦτο ξυνοίσει ῥαδίως διδάξομεν.

590

ἦν Κλέωνα τὸν λάρων (δώρων ἐλόντες) καὶ κλοπῆς,

583. βροντῇ δ' ἐρράγῃ δι' ἀστραπῆς] This is a quotation, the Scholiast tells us, from the Teucer of Sophocles οὐρανοῦ δ' ἀπο | ἤστραψε, βροντῇ δ' ἐρράγῃ δι' ἀστραπῆς. The storm was so immediately overhead that the thunder was almost simultaneous with the lightning. It seemed to come δι' ἀστραπῆς, to “divide the flames of fire” as the Psalmist says in his graphic description of a great storm which traversed Palestine from North to South, coming from the sea beyond Tyre and Sidon, travelling downwards over Lebanon, Hermon, and Jerusalem, and finally dying away over the wilderness of Kadesh (Psalm xxix). As the tempest crashed over Jerusalem, the thunder followed the lightning so instantaneously that it seemed to “divide the flames of fire,” ἐρράγῃ δι' ἀστραπῆς. And as if to mark the crisis of the storm, the parallelism, which

runs through all the rest of the Psalm, in this one verse suddenly ceases. With the phrase κάποιούμεν δεινά with which the present line commences compare δεινὰ ποιεῖ supra 388 and δεινὰ ποιῶν, making a dreadful pother, in Frogs 1093.

584. ἐξέλειπε] This does not seem to refer to an actual eclipse, with which the Clouds, of course, would have nothing to do. It rather means that the Sun and Moon were hidden by the dense cloudrack, μῖτε ἡλίον μῖτε ἀστρων ἐπιφανόντων, as St. Luke says in describing St. Paul's Voyage, Acts xxvii. 20.

587. δυσβουλίαν κ.τ.λ.] “When the contention between Poseidon and Athene for the patronage of Athens was decided in favour of the latter, Poseidon in anger imprecated perpetual δυσβουλία on the new city. Now the decrees of deities were, like those of the Medes and Per-

Yet you pay us no devotion, that is why we now complain.  
 We who always watch around you. For if any project seems  
 Ill-concocted, then we thunder, then the rain comes down in streams.  
 And, remember, very lately, how we knit our brows together,  
 "Thunders crashing, lightnings flashing," never was such awful weather ;  
 And the Moon in haste eclipsed her, and the Sun in anger swore  
 He would curl his wick within him and give light to you no more,  
 Should you choose that mischief-worker, Cleon, whom the Gods abhor,  
 Tanner, Slave, and Paphlagonian, to lead out your hosts to war.  
 Yet you chose him ! yet you chose him ! For they say that Folly grows  
 Best and finest in this city, but the gracious Gods dispose  
 Always all things for the better, causing errors to succeed :  
 And how this sad job may profit, surely he who runs may read.  
 Let the Cormorant be convicted, in command, of bribes and theft,

sians, supposed to be irreversible, even by themselves: what one God had done, no other, nor even himself, could undo; but he could virtually nullify the effect by a subsequent decree. To use the language of the Roman law, the remedy was *obrogatio*, not *abrogatio*. Hera deprived Teiresias of sight: Zeus could not restore it, but he gave him the power of prophecy. Neither could Apollo revoke the gift of prophecy

which he had bestowed upon Cassandra, but he could nullify it by making all men disbelieve her. And so in the instance before us: Athene could not change the curse of perpetual *δυσβουλία*, but she could and did nullify its effect, by causing it always to have a successful issue. Kuster refers to the *Ecclesiazusae* for another notice of this double decree. The passage is

λόγος τέ τοι τις ἔστι τῶν γεραυτέρων  
 ὅς' ἂν ἀνόητ' ἢ μῶρα βουλευσάμεθα,  
 ἅπαντ' ἐπὶ τὸ βέλτιον ἡμῖν ξυμφέρειν.  
 καὶ ξυμφέροι γ', ὦ πότνια Παλλὰς καὶ Θεοί.—473-6.

The Scholiast quotes from Eupolis.

ὦ πόλις, πόλις,  
 ὅς ἐστιν εὐτυχὴς εἰ μᾶλλον ἢ καλῶς φρονεῖς.

And this is a frequent topic in Demosthenes, as e.g. Philippic i. 15, p. 43 *εἰ τὰ τῆς τύχης ἡμῖν ὑπάρξαι, ἥπερ αἰεὶ βέλτιον*

ἢ ἡμεῖς ἡμῶν αὐτῶν ἐπιμελούμεθα" (1852).

591. τὸν λάρων] The term *λάρων* included all the gull tribe, but it is uncertain if it extended to the cormorant. It conveyed, however, to the Greek mind the notion of greed and voracity which we are accustomed to

<sup>muzzle - put to silence</sup> εἶτα φιμώσητε τούτου τῷ ξύλῳ τὸν αὐχένα,  
<sup>stokes</sup> αὐθις ἐς τάρχαϊον ὑμῖν, εἴ τι κάξημάρτετε,  
<sup>threat</sup> ἐπὶ τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίσεταί.  
<sup>happy</sup>

<sup>be with me again</sup> “ἀμφί μοι αὐτε,” Φοῖβ’ ἀναξ

<sup>lord</sup> Δῆλιε, Κρυνθίαν ἔχων

<sup>possess, he touches of</sup> ὑψικέρατα πέτραν

<sup>blest happy</sup> ἢ τ’ Ἐφέσου μάκαιρα πάγαν

<sup>gold</sup> χρυσον ἔχεις

<sup>make</sup> οἶκον ἐν ᾧ κβραι σε Λυ-

<sup>greater</sup> δῶν μεγάλως σέβουσιν

<sup>make</sup> ἢ τ’ ἐπιχώριος ἡμετέρα θεός

<sup>the city</sup> αἰγίδος ἡνίοχος, πολιοῦχος Ἀθάνα

Παρνασσίαν θ’ ὃς κατέχων

<sup>not to peak</sup> πέτραν σὺν πεύκαις τελαγεί

595

600

associate with the latter bird. See the Introduction to the Birds, pp. lxxxi to lxxxiii; Knights 956.

595-606. THE ANTISTROPHE. Here, as in the Strophe, we have an invocation of four deities. But these four have no special connexion with the Clouds. Apollo, Artemis, and Athene represent the purest and most spiritual aspects of Hellenic theology, and Dionysus is the patron of the dramatic festival. Cf. supra 519.

595. ἀμφί μοι αὐτε] This was a common commencement of dithyrambic odes, so common that dithyrambic poets were popularly called Ἀμφιάνакτες. The phrase originated with Terpander's famous Orthian nome which began Ἀμφί μοι αὐτις ἀναχθ' ἐκατηβόλον ἀδέτω φρήν. Both the Scholiast and Suidas (s. v. ἀμφιανακτίζειν) have much to say on the subject, but this is the sum of their

remarks. Kuster, in his note on Suidas, refers to the commencement of the Homeric Hymn to Dionysus (6), Pan (18), Poseidon (21), and the Dioscuri (33). The words ἀμφί μοι also commence a chorus of Euripides (Troades 511). But in all these cases the preposition ἀμφὶ is followed by the name of the God or other subject on which the singer proposes to descant. Here, unless the words are intentionally nonsensical, ἀμφὶ must govern the dative μοι and mean *Be with me again*. The ἀναξ at the end of the line continues the old dithyrambic formula.

596. ὑψικέρατα πέτραν] The summit of Mt. Cynthus, the central and highest peak in the island of Delos, is not, says Mr. Tozer, more than 350 feet above the level of the sea; but from its steepness and rocky character it deserves the epithet which Aristophanes here gives



Let us have him gagged and muzzled, in the pillory chained and left,  
Then again, in ancient fashion, all that ye have erred of late,  
Will turn out your own advantage, and a blessing to the State.

“Phoebus, my king, come to me still,”  
Thou who holdest the Cynthian hill,  
The lofty peak of the Delian isle ;—  
And Thou, his sister, to whom each day  
Lydian maidens devoutly pray  
In Thy stately gilded Ephesian pile ;—  
And Athene, our Lady, the queen of us all,  
With the Aegis of God, O come to my call ;—  
And Thou whose dancing torches of pine  
Flicker, Parnassian glades along,

it, and certainly it is very conspicuous from many points in the neighbouring seas, Tozer's Islands of the Aegean,

.9. The words *ὑψικέρατα πέτρων* seem to have been borrowed from Pindar (see the Etymol. Magn. s. v. *κεραβάτης*) unless indeed the Etymologist has written “Pindar” by mistake for “Aristophanes.”

598. *ἦ τ' Ἐφέσου κ.τ.λ.*] After Apollo we come to his sister Artemis who inhabits the golden Temple of Ephesus. It is called “golden” from the multitude of golden offerings, such as the golden cattle of Croesus (Hdt. i. 92) accumulated within its walls. And the statue of the Goddess herself was made of gold ; Xen. Anab. v. 3. 12. Pliny indeed (xvi. 79) has been thought to contradict this, but he is speaking of the later statue in the later Temple. As to the worship offered by the maidens of the Lydians, Dobree refers to the lines

of Autocrates preserved by Aelian (N. A. xii. 9):

*οἷα παῖζουσιν φίλαι  
παρθένοι Λυδῶν κόραι,  
κούφα πηδῶσαι ποδοῖν  
κάνακρούουσαι χερσὶν  
'Ἐφεσίαν παρ' Ἀρτεμιν.*

To which I may add the account which Xenophon of Ephesus gives (at the commencement of his Ephesiacs) of the festival of Artemis, when *ἔδει πομπεῖν πᾶσας τὰς ἐπιχωρίους παρθένους, κεκοσμημένας πολυτελεῶς*.

603. *Παρνασσίαν*] “There was a streamy light, probably a sort of Will-o'-the-wisp, occasionally visible on the ‘bi-peaked hill,’ which was referred in the neighbouring legends to Dionysus with a torch in either hand, leading his revellers to the nightly dance. This was a constant theme with the Attic poets. Elmsley, at Eurip. Bacchae 306, collects several allusions to it out of

<sup>insects</sup> Βάκχαις <sup>summers</sup> Δελφίσις ἐμπρέπων,  
<sup>volleys</sup> κομᾶσθης Διόνυσος.

605

<sup>when</sup> ἡνίχ' ἡμεῖς <sup>to be held</sup> δεῦρ' ἀφορμᾶσθαι <sup>prepare</sup> παρέσκενᾶσμεθα,  
<sup>tell</sup> ἡ Σελήνη <sup>all</sup> συντυχοῦς' ἡμῖν ἐπέστειλεν φράσαι,  
<sup>be given</sup> πρῶτα μὲν χαίρειν Ἀθηναίοισι καὶ τοῖς <sup>the things</sup> συμμάχοις;  
<sup>and</sup> εἶτα <sup>in the evening</sup> θυγαίνειν ἔφασκε· <sup>ref.</sup> δεινὰ γὰρ πεπονθέναι,  
<sup>the evening</sup> ὠφελούσ' ὑμᾶς ἅπαντας, οὐ λόγοις, ἀλλ' ἐμφανῶς.  
<sup>the evening</sup> πρῶτα μὲν τοῦ μηνὸς εἰς δᾶδ' οὐκ ἔλαττον ἢ δραχμὴν,  
<sup>the evening</sup> ὥστε καὶ λέγειν ἅπαντας ἐξιόντας ἐσπέρας,  
<sup>the evening</sup> μὴ πρὶν, παῖ, δᾶδ', ἐπειδὴ φῶς Σεληναιῆς καλόν.

610

ἄλλα τ' εὖ δρᾶν φησιν, ὑμᾶς δ' οὐκ ἄγειν τὰς ἡμέρας  
οὐδὲν ὀρθῶς, ἀλλ' (ἄνω τε καὶ κάτω) κυδοιδοπᾶν.

615

ὥστ' ἀπειλεῖν φησιν αὐτῇ τοὺς θεοὺς ἐκάστοτε  
ἡνίκ' ἂν ψευσθῶσι δείπνου, κἀπίωσιν οἴκαδε,  
τῆς ἐορτῆς μὴ τυχόντες κατὰ λόγον τῶν ἡμερῶν.  
κᾶθ' ὅταν θύειν δέη, στρεβλοῦτε καὶ δικάζετε.

620

πολλάκις δ' ἡμῶν ἀγόντων τῶν θεῶν ἀπάστίαν,  
ἡνίκ' ἂν πενθῶμεν ἢ τὸν Μέμνον' ἢ Σαρπηδόνα,  
σπένδεθ' ὑμεῖς καὶ γελᾶτ'· ἀνθ' ὧν λαχὼν Ὑπέρβολος

their writings" (1852). And πῦκαι, *pine torches*, was the term appropriated to these torches of Dionysus (cf. the prologue to the Hypsipyle quoted in *Frogs* 1212, *Bacchae* 307, *Ion* 716, &c.) possibly because the sides of Parnassus are in part clothed with "dark-green masses of pine," Col. Mure's *Journal in Greece*, chap. 16.

607-26. THE ANTEPIRRHEMA. In the Epirrhema the Clouds were ventilating their own grievances; in the Antepirrhema they are merely messengers to ventilate the grievances of the Moon, who complains of the confusion oc-

casioned by the irregularities of the Athenian calendar. She is alluding to the changes created by the introduction of the Metonic cycle some eight or nine years before the original exhibition of this Comedy, *Diod. Sic. xii. 36*. As to this cycle see the Commentary on *Birds* 992, where Meton himself appears upon the stage. No doubt its introduction occasioned, at first, much the same disturbance as the adoption of the Gregorian calendar in the year A.D. 1752 occasioned among ourselves. And, in particular, as the Moon here complains, festivals would fall on different days

Dionysus, Star of Thy Maenad throng,  
Come, Reveller most divine !

We, when we had finished packing, and prepared our journey down,  
Met the Lady Moon, who charged us with a message for your town.  
First, All hail to noble Athens, and her faithful true Allies;  
Then, she said, your shameful conduct made her angry passions rise,  
Treating her so ill who always aids you, not in words, but clearly ;  
Saves you, first of all, in torchlight every month a drachma nearly,  
So that each one says, if business calls him out from home by night,  
"Buy no link, my boy, this evening, for the Moon will lend her light."  
Other blessings too she sends you, yet you will not mark your days  
As she bids you, but confuse them, jumbling them all sorts of ways.  
And, she says, the Gods in chorus shower reproaches on her head,  
When in bitter disappointment, they go supperless to bed,  
Not obtaining festal banquets duly on the festal day ;  
Ye are badgering in the law-courts when ye should arise and slay !  
And full oft when we celestials some strict fast are duly keeping,  
For the fate of mighty Memnon, or divine Sarpedon weeping,  
Then you feast and pour libations : and Hyperbolus of late

from what they had formerly done, and from what they would still do in states which had not adopted the cycle.

611. οὐ λόγοις ἀλλ' ἐμφανῶς] Why does Aristophanes so emphatically apply the words οὐ λόγοις to the benefits conferred by the Moon, who could not use λόγους ? Doubtless, as indeed Ernesti has already suggested, he is contrasting her benefits with those promised by the demagogues which too often ended in λόγοις.

613. ἐξιώτας] At the commencement of Lucian's *Bis Accusatus*, Zeus, to show how far the Gods are from having the easy life with which mortals credit

them, refers, amongst other things, to the nocturnal journeys of the Moon ; ἡ Σελήνη δὲ ἄγρυπνος καὶ αὐτὴ περιέρχεται φαίνουσα τοῖς κωμάζουσι, καὶ τοῖς ἀσπρὶ ἀπὸ τῶν δείπνων ἐπανιοῦσιν. The name Σεληναίη in the following line is merely an expansion of Σελήνη, as Ἀθηναίη of Ἀθήνη.

622. Μέμνον' ἢ Σαρπηδόνα] These both fell before Troy, the former by the hand of Achilles, the latter by that of Patroclus. Sarpedon was the son of Zeus, whose grief at his death is forcibly depicted in the sixteenth Iliad ; Memnon was the son of the Morning.



τῆτες ἱερομνημονεῖν, κάπειθ' ὑφ' ἡμῶν τῶν θεῶν  
 τὸν στέφανον ἀφηρέθη· μᾶλλον γὰρ οὕτως εἴσεται  
 κατὰ σελήνην ὥς ἄγειν χρὴ τοῦ βίου τὰς ἡμέρας. 625

ΣΩ. μὰ τὴν Ἀναπνοὴν, μὰ τὸ Χάος, μὰ τὸν Ἄερα,  
 οὐκ εἶδον οὕτως ἄνδρ' ἀγροικόν οὐδένα  
 οὐδ' ἄπορον οὐδὲ σκαῖον οὐδ' ἐπιλήσμονα·  
 ὅστις σκαλαθυρμάτι ἄττα μικρὰ μανθάνων,  
 ταῦτ' ἐπιλέλυσται πρὶν μαθεῖν· ὅμως γε μὴν  
 αὐτὸν καλῶ θύραζε δευρὶ πρὸς τὸ φῶς.  
 ποῦ Στρεψιάδης; ἔξει τὸν ἀσκάντην λαβών. 630

ΣΤ. ἀλλ' οὐκ ἔωσί μ' ἐξενεγκεῖν οἱ κόρεις.  
 ΣΩ. ἀνύσας τι κατάθου, καὶ πρόσεχε τὸν νοῦν. ΣΤ. ἰδοῦ. 635  
 ΣΩ. ἄγε δὴ, τί βούλει πρῶτα νυνὶ μανθάνειν  
 ὦν οὐκ ἐδιδάχθης πῶποτ' οὐδέν; εἰπέ μοι.  
 πότερον περὶ μέτρων ἢ περὶ ἐπῶν ἢ ρυθμῶν;

624. τῆτες ἱερομνημονεῖν] τῆτες signifies ἐν τῷδε τῷ ἔτει, Photius, Hesychius. This would mean (assuming the passage to have been in the original Comedy) at the autumnal meeting of the Amphictyonic Council in the year 424 B.C. See the Commentary on Lys. 1131. Nothing is known of this incident; but Hyperbolus was not a man of sufficient importance to attract fictitious anecdotes about himself; and we may be sure that he had really been appointed the Athenian ἱερομνήμων to accompany the Athenian Πυλαγόραι to the meeting of the Council, and that by some means or other, probably by the action of the wind, he lost the chaplet which he wore in that official character. The loss may well have afforded amusement to his fellow citizens, like the misadventure of Pantalces recorded in Frogs 1036. If by

λαχὼν we are to understand that the ἱερομνήμων was elected by lot, and not by votes, the Moon may seem to be hardly fair in censuring the Athenians for his election. But in all probability the lot was used only to decide between a certain number of candidates previously selected.

627. μὰ τὴν Ἀναπνοὴν κ.τ.λ.] We must understand that during the Parabasis Socrates has been pursuing, in the interior of the Phrontisterium, his investigation as to the knowledge and intellectual aptitude of the novice. The examination has proved most unsatisfactory, and the Master emerges with an explosion of wrath against the unpromising pupil. The deities which he invokes are not identical with those propounded for the belief of Strepsiades supra 424; indeed, Χάος is the only name

Lost the crown he wore so proudly as Recorder of the Gate,  
Through the wrath of us immortals : so perchance he'll rather know  
Always all his days in future by the Lady Moon to go.

SOCR. Never by Chaos, Air, and Respiration,  
Never, no never have I seen a clown  
So helpless, and forgetful, and absurd !  
Why if he learns a quirk or two he clean  
Forgets them ere he has learnt them : all the same,  
I'll call him out of doors here to the light.  
Take up your bed, Strepsiadēs, and come !

STREPS. By Zeus, I can't : the bugs make such resistance.

SOCR. Make haste. There, throw it down, and listen. STREPS. Well !

SOCR. Attend to me : what shall I teach you first

That you've not learnt before ? Which will you have,  
Measures or rhythms or the right use of words ?

occurring in both lists ; but they are all of the same class, and as to 'Αἴρ see supra 264. But now he summons his disciple to come out upon the open stage, for there is no reason for supposing that the ensuing scenes are disclosed to the audience by the operation of the ἐκκύκλημα.

630. σκαλαθυρμάτια] *subtleties, trivialities*; literally, the dust, and tiny chips which fly off as you are boring a hole ; from σκαλαθύρειν (Eccl. 611) and akin to σκαλεύειν (Peace 440). The Scholiast explains it by λεπτά καὶ μικρά παντάπασιν νοήματα, μαθήματα, σκαριφήματα, and so Suidas. Photius also explains it by σκαριφήματα, and Hesychius by σκαριφήματα, a form found in Frogs 1497, and there too applied to the teaching of Socrates.

633. ἀσκήνη] *a low pallet*. It is

called a σκίμπος supra 254, infra 709. ἀσκήνης' κράβατος, κλινίδιον εὐτελές.—Hesychius.

638. μέτρων κ.τ.λ.] All these three subjects will be presently discussed. That by μέτρων Socrates meant metres is plain from 642-5 infra. ῥυθμός, *rhythm, harmoniousness*, occupies lines 647 to 654. Longinus in his Prolegomena to the Encheiridion of Hephaestion distinguishes with great elaboration ῥυθμός from μέτρον on many grounds, as that μέτρον requires words, whilst there can be ῥυθμός without words, as in the fall of a blacksmith's hammer or in the rhythmical motion of a horse. ἐπῶν, it is now generally agreed, stands for ὀρθοέπεια, the science of using words correctly. This question is more open to comic humour than the other two, and accordingly it takes from 659 to 692.

- ΣΤ. <sup>recently</sup>περὶ τῶν μέτρων ἔγωγ· <sup>held in my own hand</sup>ἐναγχος γάρ ποτε <sup>as a rule</sup>ὑπ' ἀλφитаμοιβοῦ παρεκόπην <sup>2 choruses</sup>διχοινίκα. 640
- ΣΩ. οὐ τοῦτ' ἐρωτῶ σ', ἀλλ' ὃ τι κάλλιστον μέτρον  
ἡγεῖ πότερον τὸ τρίμετρον ἢ τὸ τετράμετρον;
- ΣΤ. ἐγὼ μὲν οὐδὲν πρότερον ἡμικτέον. <sup>half-beat</sup>
- ΣΩ. οὐδὲν λέγεις, ὠνθρωπε. ΣΤ. <sup>beat at</sup>περίδου νυν ἔμοι,  
εἰ μὴ τετράμετρόν ἐστιν ἡμικτέον. 645
- ΣΩ. ἐς κόρακας, ὡς ἄγροικος εἰ καὶ δυσμαθής. <sup>beating</sup>  
<sup>fast</sup>τάχα δ' ἂν δύναιο <sup>beating</sup>μανθάνειν περὶ ρυθμῶν.
- ΣΤ. τί δέ μ' ὠφελήσουσ' ῥί ρυθμοὶ πρὸς τάλφита;
- ΣΩ. <sup>beating</sup>πρῶτον μὲν εἶναι κομῆδον ἐν συνουσίᾳ,  
<sup>beating</sup>ἐπαῖονθ' ὁποῖός ἐστι τῶν ρυθμῶν 650  
<sup>beating</sup>κατ' ἐνόπλιον, <sup>beating</sup>χῳποῖος αὖ κατὰ δάκτυλον.
- ΣΤ. κατὰ δάκτυλον; νῆ τὸν Δί', ἀλλ' οἶδ'. ΣΩ. εἰπέ δή.
- ΣΤ. τίς ἄλλος ἀντὶ τουτουὶ τοῦ δακτύλου;  
πρὸ τοῦ μὲν, ἔτ' ἐμοῦ παιδὸς ὄντος, οὐτοσί.
- ΣΩ. <sup>beating</sup>ἀγρεῖός ἐι καὶ σκαίος. ΣΤ. οὐ γάρ, <sup>beating</sup>ῶνρῆ, 655  
τούτων ἐπιθυμῶ <sup>beating</sup>μανθάνειν οὐδέν. ΣΩ. τί δαί; <sup>beating</sup>
- ΣΤ. ἐκεῖν' ἐκεῖνο, τὸν ἀδικώτατον λόγον. <sup>beating</sup>
- ΣΩ. ἀλλ' ἔτερα <sup>beating</sup>δεῖ σε <sup>beating</sup>πρότερα <sup>beating</sup>τούτων <sup>beating</sup>μανθάνειν,  
<sup>beating</sup>τῶν τετραπόδων <sup>beating</sup>ἅττ' <sup>beating</sup>ἐστὶν ὀρθῶς <sup>beating</sup>ἄρρενα.
- ΣΤ. ἀλλ' οἶδ' ἔγωγε <sup>beating</sup>τάρρεν', εἰ μὴ <sup>beating</sup>μαίνομαι 660

643. ἡμικτέον] Strepsiades would have won the bet. A μέδιμος contained 48 χοίνικες; an ἐκτεὺς (the sixth part of a μέδιμος) 8; and an ἡμικτεον (a half-ἐκτεὺς) 4. These are "dry measures" with which he is very conversant: he knows nothing of the "measures" of which Socrates is talking. I do not know how the play of words in the original can be preserved in the translation, without making some such alteration as I have done.

651. ἐνόπλιον... δάκτυλον] martial... dactylic. In the former edition I quoted from Plato's Republic (iii. 11, p. 400 B) a passage where the two are also mentioned together. The Scholiast here says, ὁ δὲ ἐνόπλιος, ὁ καὶ προσοδιακὸς λεγόμενος ὑπὸ τινων, σύγκειται ἐκ σπονδείου, καὶ πυρρηχίου, καὶ τροχαίου, καὶ ἰάμβου (—|υυ|—υ|υ—), συνεμπίπτει δὲ οὗτος (coincides with) ἥτοι τριποδία ἀναπαιστικῇ (—|υυ—|υυ—), ἢ βάσει δυσίν, Ἴωνικῇ καὶ χοριαμβικῇ



- STREPS. O! measures to be sure: for very lately  
A grocer swindled me of full three pints.
- SOCR. I don't mean that: but which do you like the best  
Of all the measures; six feet, or eight feet?
- STREPS. Well, I like nothing better than the yard.
- SOCR. Fool! don't talk nonsense. STREPS. What will you bet me now  
That two yards don't exactly make six feet?
- SOCR. Consume you! what an ignorant clown you are!  
Still, perhaps you can learn tunes more easily.
- STREPS. But will tunes help me to repair my fortunes?
- SOCR. They'll help you to behave in company:  
If you can tell which kind of tune is best  
For the sword-dance, and which for finger music.
- STREPS. For fingers! aye, but I know that. SOCR. Say on, then.
- STREPS. What is it but this finger? though before,  
Ere this was grown, I used to play with that.
- SOCR. Insufferable dolt! STREPS. Well but, you goose,  
I don't want to learn this. SOCR. What *do* you want then?
- STREPS. Teach me the Logic! teach me the unjust Logic!
- SOCR. But you must learn some other matters first:  
As, what are males among the quadrupeds.
- STREPS. I should be mad indeed not to know that.

(— — — — — | — — — — —). The subject is fully discussed and explained in the eleventh chapter of Professor J. W. White's important work on "The Verse of Greek Comedy." On the dactylic metre (which to preserve the pun I have been obliged to translate *finger music*), see Hephaestion, chap. vii; White, chap. v.

653. *τουτουί*] He means the middle finger, the *infamis digitus*, so called because when outstretched alone it

gives to the hand, as Forcellini says, "penis similitudinem." The *δάκτυλος* with which he played as a child is probably *ποδὸς δάκτυλος*. He is, as his next speech shows, poking fun at his respected Master.

660. *εἰ μὴ μαίνομαι*] *I were mad else*, Thesm. 470; Plato, Euthydemus 12 (p. 283 E); Protagoras 34 (p. 349 E). Demosthenes uses a slightly different form, *καὶ γὰρ ἂν καὶ μαινοίμην* *εἰ μὴ* (Against Callippus 14, p. 1239).

- κριός, τράγος, ταῦρος, κύων, ἀλεκτρυνών.  
 ΣΩ. ὄρα<sup>now</sup>ς δ' πάσχεις; τήν τε θήλειαν καλεῖς<sup>female</sup>  
 ἀλεκτρυνόνα κατὰ ταῦτό καὶ τὸν ἄρρενα.  
 ΣΤ. πῶς δῆ; φέρε. ΣΩ. πῶς; ἀλεκτρυνὼν κάλεκτρυνών.  
 ΣΤ. νῆ τὸν Ποσειδῶ. νῦν δὲ πῶς με χρή καλεῖν; 665  
 ΣΩ. ἀλεκτρύαιναν, τὸν δ' ἕτερον ἀλέκτορα.  
 ΣΤ. ἀλεκτρύαιναν; εὖ γε νῆ τὸν Ἀέρα<sup>leaving</sup>  
 ὥστ' ἀντὶ τούτου τοῦ διδάγματος μόνου  
 διαλφιώσω σου κύκλῳ τὴν κάρδοπον.  
 ΣΩ. ἰδοὺ μάλ' αὖθις τρῶθ' ἕτερον. τὴν κάρδοπον 670  
 ἄρρενα καλεῖς, θήλειαν οὖσαν. ΣΤ. τῷ τρόπῳ  
 ἄρρενα καλῶ ἔγὼ κάρδοπον; ΣΩ. μάλιστά γε,  
 ὥσπερ γε καὶ Κλεώνυμον. ΣΤ. πῶς δῆ; φράσον.  
 ΣΩ. ταῦτόν δύναταί σοι κάρδοπος Κλεωνύμῳ.  
 ΣΤ. ἀλλ', ὧγάθ', οὐδ' ἦν κάρδοπος Κλεωνύμῳ,  
 ἀλλ' ἐν θυεῖα στρογγύλῃ γ' ἀνεμάττετο.  
 ἀτὰρ (τὸ λοιπὸν πῶς με χρή καλεῖν; ΣΩ. ὅπως;  
 τὴν καρδόπην, ὥσπερ καλεῖς τὴν Σωστράτην.  
 ΣΤ. τὴν καρδόπην θήλειαν; ΣΩ. ὀρθῶς γὰρ λέγεις.  
 ΣΤ. ἐκεῖνο δ' ἦν ἄν, καρδόπη, Κλεωνύμῳ. 680  
 ΣΩ. ἐτι δῆ γε περὶ τῶν ὀνομάτων μαθεῖν σε δεῖ,

661. ἀλεκτρυνών] “ἔπαιξε τὸν ἀλεκτρυνόνα  
 ὡς τετράπουν καταριθμήσας.—Scholiast:  
 There can, I think, be no doubt that  
 Bentley is right in supposing two verses  
 to have slipped out after this line, in  
 which Socrates asks, and Strepsiades  
 enumerates, the names of female quad-  
 rupeds, ending again with the word  
 ἀλεκτρυνών. The same word ending both  
 lines would easily account for the omis-  
 sion” (1852). ἀλεκτρυνών was, in fact,  
 employed to denote the hen, as well as  
 the cock, bird. The Scholiast cites some

passages, and Athenaeus (ix. 16, pp. 373,  
 374) others, in which the word is so used.  
 Strepsiades, we may suppose, includes  
 the ἀλεκτρυνών in his list of quadrupeds  
 because he is thinking of his farming-  
 stock at home.

669. διαλφιώσω] πᾶσαν ἀλφίτων πλη-  
 ρώσω.—Scholiast.

671. ἄρρενα, θήλειαν οὖσαν] “Mitchell  
 refers to Diogenes Laertius, ii. 116, who  
 relates the following anecdote of Stilpo,  
 the philosopher of Megara. He once asked  
 if it was not the Athene τοῦ Διὸς that was

The Ram, the Bull, the Goat, the Dog, the Fowl.

SOCR. Ah! there you are! there's a mistake at once!

You call the male and female fowl the same.

STREPS. How! tell me how. SOCR. Why fowl and fowl of course.

STREPS. That's true though! what then shall I say in future?

SOCR. Call one a fowless and the other a fowl.

STREPS. A fowless? Good! Bravo! Bravo! by Air.

Now for that one bright piece of information

I'll give you a barley bumper in your trough.

SOCR. Look there, a fresh mistake; you called it trough,

Masculine, when its feminine. STREPS. How, pray?

How did I make it masculine? SOCR. Why "trough,"

Just like "Cleonymus." STREPS. I don't quite catch it.

SOCR. Why "trough," "Cleonymus," both masculine.

STREPS. Ah, but Cleonymus has got no trough,

His bread is kneaded in a rounded mortar:

Still, what must I say in future? SOCR. What! why call it

A "troughess," female, just as one says "an actress."

STREPS. A "troughess," female? SOCR. That's the way to call it.

STREPS. O "troughess" then and Miss Cleonymus.

SOCR. Still you must learn some more about these names;

a θεός; his audience assented. Then pointing to the Athene Promachus, Is not that the Athene τοῦ Φειδίου? he proceeded. Again obtaining an affirmative reply, οὐκ ἄρα, he concluded, αὐτὴ θεός ἐστιν. Here-upon being taken before the Areopagites on a charge of impiety (like St. Paul), he did not deny the words, but said she was not a θεός ἀλλὰ θεά· θεοὺς δ' εἶναι τοὺς ἄρρενας. They banished him, however" (1852).

673. Κλεώνυμον] τῶν πολιτευομένων εἰς ἣν ὁ Κλεώνυμος. ὡς γυναικίζομενον δὲ αὐτὸν οἱ τῆς ἀρχαίας κωμῆδος ποιηταὶ διαβάλλουσι. φησὶν οὖν, τὴν κάρδοπον ἀρσενικῶς

καλεῖς, δέον θηλυκῶς ὥσπερ Κλεώνυμον ἄρρενα καλοῦσι τινες, οὐδέν διαφέροντα τὴν αἰσχύνην τῶν γυναικῶν.—Scholiast.

674. ταῦτόν δύνатаί σοι] ἀντὶ τοῦ ὁμοιοκατάληκτά ἐστι. ἅμα δὲ ὅτι καὶ γυναικώδης ὁ Κλεώνυμος.—Scholiast.

676. ἀλλ' ἐν θυνείῳ κ.τ.λ.] He is wont to knead (or, is all for kneading) his bread in a round mortar. ἐπεὶ πένης ἦν ὁ Κλεώνυμος. διασύρει αὐτὸν ὡς ἀποροῦντα μάκτρας καὶ θυνείῳ χρώμενον.—Scholiast. But it is, perhaps, more probable that he is carrying on the charge of effeminacy which runs through these lines.



ἄττ' ἄρρεν' ἐστίν, ἄττα δ' αὐτῶν θήλεα.

ΣΤ. ἀλλ' οἷδ' ἔγωγ' ἃ θήλε' ἐστίν. ΣΩ. εἰπέ δή.

ΣΤ. Λύσιλλα, Φίλινα, Κλειταγόρα, Δημητρία.

ΣΩ. ἄρρενα δὲ ποῖα τῶν ὀνομάτων; ΣΤ. μυρία. (885)

Φιλόξενος, Μελησίας, Ἀμυνίας.

ΣΩ. ἀλλ', ὦ πόνηρε, ταῦτά γ' ἐστ' οὐκ ἄρρενα.

ΣΤ. οὐκ ἄρρεν' ἡμῖν ἐστίν; ΣΩ. οὐδαμῶς γ', ἐπεὶ

πῶς ἂν καλέσεις ἐντυχὼν Ἀμυνία;

ΣΤ. ὅπως ἂν; ὠδὲ, δεῦρο δεῦρ', Ἀμυνία. 690

ΣΩ. ὁρᾷς; γυναῖκα τὴν Ἀμυνίαν καλεῖς.

ΣΤ. οὐκ οὐ δικαίως ἦτις οὐ στρατεύεται;

ἀτὰρ τί ταῦθ' ἃ πάντες ἴσμεν μαθάνω;

ΣΩ. οὐδὲν μὰ Δί', ἀλλὰ κατακλινεῖς δευρὶ, ΣΤ. τί δρῶ;

ΣΩ. ἐκφρόντισόν τι τῶν σεαυτοῦ πραγμάτων. 695

ΣΤ. μὴ δῆθ', ἱκετεύω σ', ἐνθάδ'. ἀλλ' εἶπερ γε χρὴ,

χαμαὶ μ' ἔασον αὐτὰ ταῦτ' ἐκφροντίσαι.

ΣΩ. οὐκ ἐστὶ παρὰ ταῦτ' ἄλλα. ΣΤ. κακοδαίμων ἐγὼ,

οἷαν δίκην τοῖς κορέσι δώσω τήμερον.

ΣΩ. φρόντιζε δὴ καὶ διάθρεϊ, πάντα τρόπον τε (σαντὸν)

στρόβει πυκνώσας.

ταχὺς δ', ὅταν εἰς ἀπορον πέσης,

ἐπ' ἄλλο πῆδα

686. Ἀμυνίας] This is no doubt the long-haired top of whom we hear more in Wasps 466, 1267. And so the Scholiast takes it, saying πρὸς τὴν κατὰλξιν τοῦ ὀνόματος ἔπαιξεν εἰς διαβολὴν τοῦ ἀνδρός. ἐνταῦθα μὲν εἰς δειλίαν μόνον καὶ μαλακίαν, Κρατῖνος δὲ ἐν Σερφίοις ὡς ἀλάζονα καὶ κόλακα καὶ συκοφάντην, Εὐπολὶς δὲ ὡς παραπρεσβευτὴν ὅπερ καὶ ἐν τοῖς Σφηξὶ (1271) φαίνεται.

688. οὐκ ἄρρεν' ἡμῖν ἐστίν;] Note the

charming way in which Strepsiades identifies himself with his fellow Phron-tists. Is not that what we call them here?

690. Ἀμυνία] "Horace has a similar way of stigmatizing effeminacy. In Sat. i. 8. 39 he calls Pediatius *fragilis Pediatia*" (1852). So the Roman general Sosius, when he saw his conquered enemy, King Antigonos, crouching at his feet, addressed him as Ἀντιγόνη by

Which are the names of men and which of women.

STREPS. Oh, I know which are women. SOCR. Well, repeat some.

STREPS. Demetria, Cleitagora, Philinna.

SOCR. Now tell me some men's names. STREPS. O yes, ten thousand.  
Philon, Melesias, Amynias.

SOCR. Hold! I said men's names: these are women's names.

STREPS. No, no, they're men's. SOCR. They are *not* men's, for how  
Would you address Amynias if you met him?

STREPS. How? somehow thus: "Here, here, Amynia!"

SOCR. Amynia! a woman's name, you see.

STREPS. And rightly too; a sneak who shirks all service!

But all know this: let's pass to something else.

SOCR. Well, then, you get into the bed. STREPS. And then?

SOCR. Excogitate about your own affairs.

STREPS. Not there: I do beseech, not there: at least

Let me excogitate on the bare ground.

SOCR. There is no way but this. STREPS. O luckless me!

How I shall suffer from the bugs to-day.

SOCR. Now then survey in every way, with airy judgement sharp and quick:

Wrapping thoughts around you thick:

And if so be in one you stick,

Never stop to toil and bother,

Lightly, lightly, lightly leap,

way of insult. οὐ μὴν, adds Josephus, *ὡς γυναῖκά γε φρουρᾶς ἐλεύθερον ἀφῆκεν*, Antiquities of the Jews xiv. 16. 2; Wars of the Jews i. 18. 2.

700. φρόντιζε δῆ] Strepsiades being safely wrapped up in the σκίμπους, Socrates tells him what to do in a little lyric which corresponds with the first five lines of the Choral song infra 804—10. There are, however, two addi-

tional lines in that song, and many think that two equivalent lines are missing here. That is quite probable, but not, I think, a necessary inference. Socrates when he has finished his advice moves away.

701. στρόβα] *twist*, Knights 386, Wasps 1528. *περίφερε τῇδε κάκεισε, πυκνὸν τι καὶ συνετὸν ποιήσας φρόνημα*. —Scholiast.

- νόημα φρενός· ὕπνος δ' ἀπέστω γλυκύθυμος ὁμμάτων. <sup>thought</sup> <sup>dream</sup> <sup>soul</sup> <sup>eyes</sup> 705
- ΣΤ. ἱατταταῖ ἱατταταῖ. <sup>also</sup> <sup>was in</sup> <sup>to get</sup>
- ΧΟ. τί πάσχεις; τί κάμνεις; <sup>suffer</sup> <sup>feel pain</sup>
- ΣΤ. ἀπόλλυμαι δεῖλαιος· ἐκ τοῦ σκίμποδος <sup>bed</sup> <sup>bite</sup> <sup>deep not</sup> 710
- καὶ τὰς πλευράς δαρδάπτουσιν  
καὶ τὴν ψυχὴν ἐκπίνουσιν,  
καὶ τοὺς ὄρχεις ἐξέλκουσιν,  
καὶ τὸν πρῶκτον διορύττουσιν,  
καὶ μ' ἀπολοῦσιν. 715
- ΧΟ. μὴ νυν βαρέως ἀλγει λίαν.
- ΣΤ. καὶ πῶς; ὅτε μου  
(φροῦδα τὰ χρήματα) φρούδη χροῖά,  
φρούδη ψυχῇ, φρούδη δ' ἐμβάς· <sup>surprise</sup>  
καὶ πρὸς τούτοις ἔτι τοῖσι κακοῖς 720
- φρούρας ἄδων  
ὀλίγου φροῦδος γεγέννημαι.
- ΣΩ. οὗτος, τί ποιεῖς; οὐχὶ φροντίζεις; ΣΤ. ἐγώ;  
νὴ τὸν Ποσειδῶ. ΣΩ. καὶ τί δὴτ' ἐφρόντισας;  
ΣΤ. ὑπὸ τῶν κόρεων εἴ μου τι περιλειφθήσεται. <sup>any</sup> <sup>something of the value left</sup> 725
- ΣΩ. ἀπολεῖ (κάκις). ΣΤ. ἀλλ', ὦγάθ', ἀπόλωλ' ἀρτίως. <sup>just</sup> <sup>now</sup>
- ΣΩ. οὐ μαλθακιστέ', ἀλλὰ περικαλυπτέα.  
ἐξευρετέος γὰρ νοῦς ἀποστερητικὸς <sup>cheating</sup>  
κάπαιδλημ'. ΣΤ. οἶμοι, τίς ἂν δὴτ' ἐπιβάλωι <sup>thinker</sup> <sup>found</sup>

710. οἱ Κορίνθιοι] meaning οἱ κόρεις. There is a somewhat similar jest in Frogs 439. It is hardly necessary to say that they were at this time the bitterest enemies of Athens.

712. ψυχῇ] ἰστέον ὅτι τρεῖς ψυχὰς φασί, τὴν αὐξητικὴν ἣτις ἐστὶ κοινὴ τῶν ἀνθρώπων, τῶν ἀλόγων ζώων, καὶ τῶν φυτῶν.

τὸ αἷμα ὅπερ ἐστὶ μόνων τῶν ζώων· καὶ τὴν λογικὴν ἣτις ἐστὶ μόνων τῶν ἀνθρώπων.— Scholiast. Here, of course, the second signification is intended, "the blood, which is the life" of man.

718. φροῦδα τὰ χρήματα] He is probably mimicking Euripides, who was partial to the word φρούδος, and some-



To another, to another ;

Far away be balmy sleep.

STREPS. Ugh ! Ugh ! Ugh ! Ugh ! Ugh !

CHOR. What's the matter ? where's the pain ?

STREPS. Friends ! I'm dying. From the bed

Out creep bugbears scantily fed,

And my ribs they bite in twain,

And my life-blood out they suck,

And my manhood off they pluck,

And my loins they dig and drain,

And I'm dying, once again.

CHOR. O take not the smart so deeply to heart.

STREPS. Why, what can I do ?

Vanished my skin so ruddy of hue,

Vanished my life-blood, vanished my shoe,

Vanished my purse, and what is still worse

As I hummed an old tune till my watch should be past,

I had very near vanished myself at the last.

SOCR. Hallo there, are you pondering ? STREPS. Eh ! what ? I ?

Yes to be sure. SOCR. And what have your ponderings come to ?

STREPS. Whether these bugs will leave a bit of me.

SOCR. Consume you, wretch ! STREPS. Faith, I'm consumed already.

SOCR. Come, come, don't flinch : pull up the clothes again :

Search out and catch some very subtle dodge

To fleece your creditors. STREPS. O me, how can I

times duplicated it, as is done here. *φρουδος πρέσβυς, φρουδοι παῖδες*, Hec. 162. *φρούδη μὲν αὐδὴ, φρούδα δ' ἄρθρα μου κάτω*, Androm. 1078. Mitchell refers as well to these as to other passages of Euripides in which the word occurs.

721. *φρουρᾶς ᾄδων*] *singing on my watch*, that is, like a sentry at his post, hum-

ming a tune to keep himself awake. οἱ γὰρ φρουροῦντες πρὸς τὸ ἀποσοβεῖν τὸν ὕπνον ἥδον. καὶ οὕτως ἦν λεγόμενον ἐπὶ τῶν ἀγρυπνοούντων "*φρουρᾶς ᾄδειν*."—Scholiast.

723. οὗτος] Socrates, becoming aware that Strepsiades is talking, again approaches the bed and inquires whether he is still cogitating.



Fleece any one with all these fleeces on me?

(Puts his head under the clothes.)

SOCR. Come, let me peep a moment what he's doing.

Hey! he's asleep! STREPS. No, no! no fear of that!

SOCR. Caught anything? STREPS. No, nothing. SOCR. Surely, something.

STREPS. Well, I had something in my hand, I'll own.

SOCR. Pull up the clothes again, and go on pondering.

STREPS. On what? now do please tell me, Socrates.

SOCR. What is it that you want? first tell me that.

STREPS. You have heard a million times what 'tis I want:

My debts! my debts! I want to shirk my debts.

SOCR. Come, come, pull up the clothes: refine your thoughts

With subtle wit: look at the case on all sides:

Mind you divide correctly. STREPS. Ugh! O me.

between the two Logics: Physics, in his description of the causes of the thunder, &c.), τοῦ μὲν λογικοῦ, παρ' ὅσον περὶ ὄρων καὶ διαίρεσεων καὶ ἐτυμολογίας παρειαῖσθαι ζήτων, ἅπερ ἐστὶ λογικά· τοῦ δὲ ἡθικοῦ, ὅτι περὶ ἀρετῆς καὶ πολιτείας καὶ νόμων διασκέπτεται· τοῦ δὲ φυσικοῦ, ὅτι καὶ περὶ κόσμου τε καὶ περὶ ζωογονίας καὶ ψυχῆς πεφίλοσόφηκεν, where Fabricius remarks, 'Socrates definitiones et divisiones examinans inducitur in omnibus ferme Platonis Dialogis' (1852). σκοπῶν too is a familiar word in those Dialogues. To take one instance. In the Charmides, chap. 13 (p. 165 B), Socrates is objecting to the assumption made by Critias that he (Socrates) in reality knows the truth of the matters about which he is pretending to inquire. That is not so, he says: it is because I do *not* know the truth that I am trying to ascertain whether I can, or can not, agree with your statements; σκεψάμενος οὖν ἐθέλω

εἰπεῖν εἴθ' ὁμολογῶ εἴτε μή. ἀλλ' ἐπίσχεσ' ἕως ἂν σκέψωμαι. Σκόπει δὴ, ἦ δ' ὅς. Καὶ γὰρ, ἦν δ' ἐγὼ, σκοπῶ. The term ἀπορίης in the following line may be illustrated from chap. 17 (p. 169 C) of the same dialogue, where, Critias having made some clear and confident statement, Socrates professes to get quite puzzled, ἀπορεῖν, about it, and Critias catches the puzzlement, ἀπορίαν, from him, just as one, seeing another yawn, begins to yawn himself; ὁ Κριτίας ἰδὼν με ἀποροῦντα, ὥσπερ οἱ τοὺς χασσωμένους καταντικρὺ ὄρωντες ταυτὸν τοῦτο ξυμπάσχουσι, κάκεινος ἔδοξέ μοι ὑπ' ἐμοῦ ἀποροῦντος ἀναγκασθῆναι καὶ αὐτὸς ἀλῶναι ὑπ' ἀπορίας. But though it may be interesting to illustrate the language put into the mouth of Socrates by Aristophanes from the language put into his mouth by Plato, we must not suppose that the terms were, or that Aristophanes intended to represent them as being, in any special sense



- ΣΩ. ἔχ' ἀτρέμα· <sup>quiet</sup> κὰν ἀπορῆς <sup>as at a loss</sup> τι τῶν νοημάτων,  
<sup>take care</sup> ἀφείς <sup>thought</sup> ἀπελθε· <sup>care</sup> κᾶτα τὴν γνῶμην <sup>weigh</sup> πάλιν  
<sup>careless</sup> κίνησον αὐθις, αὐτὸ καὶ ζυγώθρισον. 745
- ΣΤ. ὦ Σωκρατίδιον φίλτατον. ΣΩ. τί, ὦ γέρον;
- ΣΤ. ἔχω τόκου γνῶμην ἀποστερητικήν.
- ΣΩ. ἐπίδειξον αὐτήν. ΣΤ. εἰπέ δὴ νύν μοι, ΣΩ. τὸ τί;
- ΣΤ. <sup>witch</sup> γυναῖκα <sup>buy</sup> φαρμακίδ' εἰ <sup>careless</sup> πριάμενος <sup>careless</sup> Θετταλὴν,  
<sup>take care</sup> καθέλοιμι <sup>careless</sup> νύκτωρ <sup>careless</sup> τὴν σελήνην, <sup>careless</sup> εἴτα δὲ  
<sup>careless</sup> αὐτὴν <sup>careless</sup> καθεῖρξαιμ' <sup>careless</sup> ἐς <sup>careless</sup> λοφείον <sup>careless</sup> στρογγύλον,  
<sup>careless</sup> ὥσπερ <sup>careless</sup> κάτοπτρον, <sup>careless</sup> κᾶτα <sup>careless</sup> τηροίην <sup>careless</sup> ἔχων,
- ΣΩ. τί δῆτα τοῦτ' <sup>careless</sup> ἂν <sup>careless</sup> ὠφελήσειέν σ'; ΣΤ. ὃ τι;  
<sup>careless</sup> εἰ <sup>careless</sup> μηκέτ' <sup>careless</sup> ἀνατέλλοι <sup>careless</sup> σελήνη <sup>careless</sup> μηδαμοῦ, <sup>careless</sup> <sup>careless</sup> οὐκ <sup>careless</sup> ἂν <sup>careless</sup> ἀποδοίην <sup>careless</sup> τοὺς <sup>careless</sup> τόκους. ΣΩ. <sup>careless</sup> ὅτι <sup>careless</sup> τί <sup>careless</sup> δῆ;
- ΣΤ. <sup>careless</sup> ὅτι <sup>careless</sup> κατὰ <sup>careless</sup> μῆνα <sup>careless</sup> τὰργγύλον <sup>careless</sup> δανείζεται.
- ΣΩ. εὖ γ' ἄλλ' <sup>careless</sup> ἑτέρον <sup>careless</sup> αὐ <sup>careless</sup> σοι <sup>careless</sup> προβαλῶ <sup>careless</sup> τι <sup>careless</sup> δεξιόν. <sup>careless</sup>  
<sup>careless</sup> εἰ <sup>careless</sup> σοι <sup>careless</sup> γράφοιτο <sup>careless</sup> πεντετάλαντός <sup>careless</sup> τις <sup>careless</sup> δίκη,

Socratic; they were terms of which any philosopher or sophistical teacher would naturally make use.

745. αὐτὸ καὶ [ζυγώθρισον] and weigh it, the νόημα, <sup>carefully</sup> in the balance. Here, as in Peace 417, the καὶ is the second, instead of the first, word in the sentence.

749. Θετταλὴν] Thessalian witches, and the power of their charms to draw down the Moon from heaven are a commonplace of literature. I will put down such passages as I have myself collected, though most of them have been quoted before. This, I suppose, is the first notice of them. Plato takes up the tale in Gorgias, chap. 68 (513 A), speaking of τὰς τὴν σελήνην καθαιρούσας, τὰς Θετταλίδας. In the first of Lucian's Courtesan Dialogues, a girl, whose lover has left her

for a rival, accuses her rival's mother of having bewitched him. "She is a witch," she says, "and knows Thessalian spells, and can draw down the Moon from heaven; and they say that she rides through the air of a night." "Menander entitled one of his comedies *Thessalica*, in which he deciphered and depainted unto us the whole order and manner of witches, with all their charms and incantations, by the virtue whereof they would seem to pull the Moon down from heaven," Pliny xxx. 2 (Holland's translation). The belief that this charm injured those who used it gave rise to a proverb ἐπὶ παντὶ τὴν σελήνην καθαιρείς; Bodl. 374; Zenobius iv. 1 (Gaisford's *Paroem.*, pp. 40, 303); Alexandrines 113; Suidas, s. v. Nor is the reference to their power less frequent in Latin

- SOCR. Hush : if you meet with any difficulty  
 Leave it a moment : then return again  
 To the same thought : then lift and weigh it well.
- STREPS. O, here, dear Socrates ! SOCR. Well, my old friend.
- STREPS. I've found a notion how to shirk my debts.
- SOCR. Well then, propound it. STREPS. What do you think of this ?  
 Suppose I hire some grand Thessalian witch  
 To conjure down the Moon, and then I take it  
 And clap it into some round helmet-box,  
 And keep it fast there, like a looking-glass,—
- SOCR. But what's the use of that ? STREPS. The use, quotha :  
 Why if the Moon should never rise again,  
 I'd never pay one farthing. SOCR. No ! why not ?
- STREPS. Why, don't we pay our interest by the month ?
- SOCR. Good ! now I'll proffer you another problem.  
 Suppose an action : damages, five talents :

writers ; Virgil, Ecl. viii. 69 ; Horace, Epodes v. 45, xvii. 5 and 78 ; Lucan vi. 506. And from the Roman poets the theme descended to our own. I will

cite only two instances. Dryden in his great drama "All for Love, or the World well lost," says of Cleopatra :

Her eyes have power beyond Thessalian charms  
 To draw the Moon from heaven.

And Sir Walter Scott, in his Introduction to the first Canto of Marmion, speaks of "spells framed in dark Thessalian cave" which could "force the planets from the sky."

751. *λοφείον*] Properly, as the name implies, the case or box in which the plumed helmet was kept : *τοῦ κράνους ἢ θήκης, λοφείον*, Pollux x. 142 ; cf. Ach. 1109. But Pollux also, in his enumeration *τῶν γυναικείων σκευῶν*, mentions a *κάτοπτρον* οὗ τὴν θήκην *λοφείον* καλοῦσι, x. 126. The *κάτοπτρον* would be of metal

which needed to be kept bright. Strep-siades, though quite unfitted for the abstract questions of philosophy, is not without a sort of practical ingenuity which at first extorts the admiration even of Socrates.

756. *κατὰ μῆνα*] Interest, as we are repeatedly reminded in this Play, was payable at the New Moon. If therefore the Moon were never to rise again, Strepsiades argues, there would henceforth be no New Moon, and so no interest payable.

- ὅπως <sup>and</sup> ἂν αὐτὴν ἀφανίσαις εἶπέ μοι. <sup>+ to begin with</sup>
- ΣΤ. ὅπως; ὅπως; οὐκ οἶδ'. ἀτὰρ ζητητέον. <sup>one must seek</sup> 760
- ΣΩ. μὴ νυν περὶ σαυτὸν εἶλλε τὴν γνώμην αἰεὶ,  
ἀλλ' ἀποχάλα τὴν φρογτίδ' εἰς τὸν ἀέρα,  
λινόδετον ὥσπερ μηλολόνην τοῦ ποδός. <sup>roll up</sup>
- ΣΤ. εὖρηκ' ἀφάνισιν τῆς δίκης σοφωτάτην,  
ὥστ' αὐτὸν ὁμολογεῖν σ' ἐμοί. ΣΩ. ποῖαν τινά; 765
- ΣΤ. ἤδη παρὰ τοῖσι φαρμάκοπώλαις τὴν λίθον  
ταύτην ἐόρακας, τὴν καλὴν, τὴν διαφανήν, <sup>transparent</sup>  
ἀφ' ἧς τὸ πῦρ ἄπτουσι; ΣΩ. τὴν ὕαλον λέγεις; <sup>glass</sup>
- ΣΤ. ἔγωγε. φέρε, τί δῆτ' ἂν, εἰ ταύτην λαβὼν,  
ὁπότε γράφοιτο τὴν δίκην ὁ γραμματεὺς, <sup>clear</sup> 770  
<sup>at a distance</sup> (ἀπωτέρω) στὰς ὧδε πρὸς τὸν ἥλιον  
τὰ γράμματ' ἐκτῆξαιμι τῆς ἐμῆς δίκης;
- ΣΩ. σοφῶς γε νῆ τὰς Χάριτας. ΣΤ. οἴμ' ὥς ἡδομαι  
ὅτι πεντετάλαντος διαγέγραπται μοι δίκη.
- ΣΩ. ἄγε δὴ ταχέως τουτὶ ξυνάρπασον. ΣΤ. τὸ τί; 775
- ΣΩ. ὅπως ἀποστρέψαις ἂν ἀντιδίκων δίκην,  
μέλλων ὀφλήσειν, μὴ παρόντων μαρτύρων <sup>witness</sup>
- ΣΤ. φαυλότατα καὶ ῥᾶστ'. ΣΩ. εἰπὲ δῆ. ΣΤ. καὶ δὴ λέγω.  
εἰ πρόσθεν ἔτι μιᾶς ἐνεστῶσης δίκης, <sup>exist</sup>  
πρὶν τὴν ἐμὴν καλεῖσθ', ἀπαγχαίμην τρέχων. <sup>move quickly</sup> 780
- ΣΩ. οὐδὲν λέγεις. ΣΤ. νῆ τοὺς θεοὺς ἔγωγ', ἐπεὶ  
οὐδεὶς (κατ' ἐμοῦ τεθνεώτος) εἰσάξει δίκην. <sup>bring into court</sup>
- ΣΩ. ὕθλεις. ἀπερρεῖ οὐκ ἂν διδαχαίμην σ' (ἐτι). <sup>take notice</sup>

759. ἀφανίσαις] cancel. So οἱ ἄρχοντες τὴν γραφὴν τοῦ ἀγῶνος ἠφάνισαν, Aelian, V. H. ii. 4. The term does not seem to be a technical one, and is probably employed to give more point to the solution devised by Strepsiades, which is in very truth a literal ἀφάνισις τῆς δίκης.

763. μηλολόνην] a cockchafer, χρυσοκάνθαρος; cf. Wasps 1342. ζωφύϊόν ἐστι

χρυσίζον καθάρφ ὅμοιον, ὃ λαμβάνοντες οἱ παῖδες ἀποδεσμοῦσι λίνφ καὶ ἐκπεταννύουσιν.—Scholiast.

770. γράφοιτο] ἐν τῷ γραμματεῖῳ, that is, as we now call it, the *cause-list*, in which would be entered the name of the action about to be tried. The γραμματεῖον was a board covered with wax, in which the words would be traced, so



Now tell me how you can evade that same.

STREPS. How! how! can't say at all: but I'll go seek.

SOCR. Don't wrap your mind for ever round yourself,  
But let your thoughts range freely through the air,  
Like chafers with a thread about their feet.

STREPS. I've found a bright evasion of the action:  
Confess yourself, 'tis glorious. SOCR. But what is it?

STREPS. I say, haven't you seen in druggists' shops  
That stone, that splendidly transparent stone,  
By which they kindle fire? SOCR. The burning glass?

STREPS. That's it: well then, I'd get me one of these,  
And as the clerk was entering down my case,  
I'd stand, like this, some distance towards the sun,  
And burn out every line. SOCR. By my Three Graces,  
A clever dodge! STREPS. O me, how pleased I am  
To have a debt like that clean blotted out.

SOCR. Come, then, make haste and snap up this. STREPS. Well, what?

SOCR. How to prevent an adversary's suit  
Supposing you were sure to lose it; tell me.

STREPS. O, nothing easier. SOCR. How, pray? STREPS. Why thus,  
While there was yet one trial intervening,  
Ere mine was cited, I'd go hang myself.

SOCR. Absurd! STREPS. No, by the Gods, it isn't though:  
They could not prosecute me were I dead.

SOCR. Nonsense! Be off: I'll try no more to teach you.

that when the action *Πασις κατὰ Στρεψιάδου* was so entered the burning-glass would be a very effective instrument for obliterating the inscription and bringing about an *ἀφάνισιν τῆς δίκης*.

773. *ἢ τὰς Χάριτας*] The Scholiast refers this to the Graces said to have been sculptured by Socrates in his youth, when he followed the trade of his father

Sophoniscus. They were clothed figures, erected near the entrance to the Acropolis, Pausanias i. 22. 8; ix. 35. 2; Diog. Laert. ii. 19; Suidas, s. v. *Σωκράτης*. See Gilbert Cooper's *Life of Socrates*, chap. 2.

783. *διδασκαίοντι*] So all the MSS. Elmsley's suggestion *διδάξαιμ' ἄν*, though a good reading in itself, and adopted by

ΣΤ. <sup>why</sup> ὅτι <sup>what</sup> τί; <sup>for</sup> γὰρ <sup>to the gods</sup> πρὸς τῶν θεῶν, ὦ Σώκρατες.

ΣΩ. ἀλλ' <sup>and</sup> εὐθὺς <sup>immediately</sup> ἐπιλήθῃ <sup>forget</sup> σύ γ' αἶτ' ἂν καὶ μάθῃς·  
ἐπεὶ τί νυνὶ <sup>now</sup> πρῶτον <sup>first</sup> ἐδιδάχθης; <sup>learned</sup> λέγε.

785

ΣΤ. φέρ' <sup>perhaps</sup> ἴδω, τί <sup>what</sup> μέντοι <sup>but</sup> πρῶτον ἦν; τί <sup>what</sup> πρῶτον ἦν;

τίς ἦν ἐν ᾗ <sup>in which</sup> ματτόμεθα <sup>we were learning</sup> μέντοι <sup>but</sup> τὰ λήϊτα;

οἴμοι, τίς ἦν; ΣΩ. οὐκ <sup>not</sup> ἐς <sup>to</sup> κόρακας <sup>corvids</sup> ἀποφθερεῖ, <sup>will be destroyed</sup> οἱ

ἐπιλησμότατον <sup>most forgetful</sup> καὶ <sup>and</sup> σκαϊότατον <sup>most foolish</sup> γερόντιον;

790

ΣΤ. οἴμοι, τί <sup>what</sup> οὖν <sup>then</sup> δῆθ' <sup>that</sup> ὁ <sup>the</sup> κακοδαίμων <sup>ill-fated</sup> πείσομαι;

ἀπὸ γὰρ <sup>for</sup> οἰοῦμαι <sup>I think</sup> μὴ <sup>lest</sup> μαθὼν <sup>having learned</sup> γλωττοστροφεῖν. <sup>will be deceived</sup> <sup>play the trick</sup>

ἀλλ', ὦ Νεφέλαι, <sup>but</sup> χρηστόν <sup>wise</sup> τι <sup>something</sup> συμβουλευσάτε.

ΧΟ. ἡμεῖς <sup>we</sup> μὲν, ὦ <sup>oh</sup> πρεσβῦτα, <sup>old men</sup> συμβουλευόμεν,

εἴ <sup>if</sup> σοί <sup>to you</sup> τις <sup>any</sup> υἱός <sup>son</sup> ἐστίν <sup>is</sup> ἐκτεθραμμένος,

795

πέμπειν <sup>send</sup> ἐκείνον <sup>him</sup> ἀντὶ <sup>for</sup> σαυτοῦ <sup>yourself</sup> μαθάνειν.

ΣΤ. ἀλλ' <sup>but</sup> ἔστ' <sup>is</sup> ἔμοιγ' <sup>to me</sup> υἱὸς <sup>son</sup> καλός <sup>good</sup> τε <sup>and</sup> κάγαθός·

ἀλλ' <sup>but</sup> οὐκ <sup>not</sup> ἐθέλει <sup>wants not</sup> γὰρ <sup>for</sup> μαθάνειν, τί <sup>what</sup> ἐγὼ <sup>I</sup> πάθω;

ΧΟ. σὺ δ' <sup>and you</sup> ἐπιτρέπεις; ΣΤ. εὐσωματεῖ <sup>will be full of life</sup> γὰρ <sup>for</sup> καὶ <sup>and</sup> σφριγᾷ,

κάστ' <sup>each</sup> ἐκ <sup>from</sup> γυναικῶν <sup>women</sup> εὐπτέρων <sup>well-winged</sup> τῶν <sup>the</sup> Κοισύρας.

800

ἀτὰρ <sup>but</sup> μέτεμι γ' <sup>I am with</sup> αὐτόν· ἦν δὲ <sup>and he</sup> μὴ <sup>lest</sup> θέλῃ,

οὐκ <sup>not</sup> ἔσθ' <sup>will be</sup> ὅπως <sup>as</sup> οὐκ <sup>not</sup> ἐξελῶ <sup>will I drive out</sup> κ <sup>from</sup> τῆς <sup>the</sup> οἰκίας.

ἀλλ' <sup>but</sup> ἐπανάμεινόν <sup>will I wait</sup> μ' <sup>me</sup> ὀλίγον <sup>a little</sup> εἰσελθὼν <sup>having entered</sup> χρόνον.

ΧΟ. ἄρ' <sup>whether</sup> αἰσθάνει <sup>perceives</sup> πλείστα <sup>most</sup> δι' <sup>through</sup> ἡμᾶς <sup>us</sup> ἀγάθ' <sup>good</sup> αὐτίχ' <sup>straightway</sup> ἔξω <sup>out</sup> [ἀντ.

μόνας <sup>single</sup> θεῶν; ὥς

ἔτοίμος <sup>ready</sup> ὅδ' <sup>here</sup> ἐστὶν <sup>is</sup> ἅπαντα <sup>all</sup> δρᾶν

ὅσ' <sup>as many as</sup> ἂν <sup>as</sup> κελεύῃς.

many recent editors, is not really necessary. For, as Thomas Magister says, ἐδιδάξμην, the aorist middle, is occasionally used in the sense of ἐδίδαξα, the aorist active. Thus we have in Plutus 687 ὁ γὰρ ἱερεὺς αὐτοῦ με προῦδιδάξατο, for προῦδίδαξε; in the epigram (54, Gaisford; 145, Bergk) of Simonides on his own 113th victory, ἡμερόντα διδασάμενος χορὸν

ἀνδρῶν, for διδάσας; and in Pindar, Olymp. viii. 59 τὸ διδασθαι δέ τοι εἰδότει ράτερον, for διδάξαι.

799. εὐσωματεῖ γὰρ καὶ σφριγᾷ] The Scholiast's explanation ἀντὶ τοῦ ἰσχυρότερός μού ἐστι τὸ σῶμα is hardly accurate. The two words mean he is "full of lusty life" and vigour; cf. Lys. 80. They are similarly conjoined by St. Chrysostom,

STREPS. Why not? do, please: now, please do, Socrates.

SOCR. Why you forget all that you learn, directly.

Come, say what you learnt first: there's a chance for you.

STREPS. Ah! what was first?—Dear me: whatever was it?—

Whatever's that we knead the barley in?—

Bless us, what was it? SOCR. Be off, and feed the crows,

You most forgetful, most absurd old dolt!

STREPS. O me! what will become of me, poor wretch!

I'm clean undone: I haven't learnt to speak.—

O gracious Clouds, now do advise me something.

CHOR. Our counsel, ancient friend, is simply this,

To send your son, if you have one at home,

And let him learn this wisdom in your stead.

STREPS. Yes! I've a son, quite a fine gentleman:

But he won't learn, so what am I to do?

CHOR. What! is he master? STREPS. Well: he's strong and vigorous,

And he's got some of the Coesyra blood within him:

Still I'll go for him, and if he won't come

By all the Gods I'll turn him out of doors.

Go in one moment, I'll be back directly.

CHOR. Dost thou not see how bounteous we our favours free

Will shower on you,

Since whatsoe'er your will prepare

This dupe will do.

Hom. i. in Coloss. 327 F σφριγῶντες καὶ εὐσωματοῦντες.

800. εἰπτόρων] *high-flying*. ἡ μεταφορά ἀπὸ τῶν ὀρνέων τῶν μετεώρων καὶ ὑπερῆφων.—Scholiast. He means that his son coming, on his mother's side, from the aspiring ladies of the great Alcmaeonid family, is full like them of soaring and lofty notions.

803. χρόνον] After this speech Strep-

siades goes into his house, returning again (infra 814) to the stage, together with his recalcitrant son. Socrates remains on the stage till the Chorus have concluded their song, but re-enters the Phrontisterium before the reappearance of Strepsiades and Pheidippides.

804. ἀρ' αὖθις] The first five lines of this little system are antistrophical to the system commencing 700 supra.



- σὺ δ' ἀνδρὸς ἐκπεπληγμένου καὶ φανερώς ἐπληρμένου <sup>clearly</sup> 810  
 γνοὺς ἀπολάψεις, ὃ τι πλείστον δύνασαι,  
 ταχέως· φιλεῖ γάρ πως τὰ τοιαῦθ' ἐτέρα τρέπεται. <sup>quite</sup>
- ΣΤ. οὔτοι μὰ τὴν Ὀμίχλην ἔτ' ἐνταυθοὶ μενεῖς· <sup>what</sup>  
 ἀλλ' ἔσθι' ἐλθὼν τοὺς Μεγακλέους κίονας <sup>killen</sup> 815
- ΦΕ. ὦ δαιμόνιε, τί χρήμα πάσχεις, ὦ πάτερ;  
 οὐκ εὖ φρονεῖς μὰ τὸν Δία τὸν Ὀλύμπιον.
- ΣΤ. ἰδοὺ γ' ἰδοὺ Δί' Ὀλύμπιον· τῆς μαρίας <sup>what</sup>  
 τὸν Δία νομίζειν, ὅντα τηλικουτονί. <sup>as a matter of fact</sup>
- ΦΕ. τί δὲ τοῦτ' ἐγέλασας ἐτέον; ΣΤ. ἐνθυμούμενος <sup>reflect</sup> 820  
 ὅτι παιδάριόν εἰ καὶ φρονεῖς ἀρχαϊκά,  
 ὅμως γε μὴν πρόσσελθ', ἵν' εἰδῇς πλείονα,  
 καί σοι φράσω πράγμ' ὃ σὺ μαθὼν ἀνὴρ ἔσει.  
 ὅπως δὲ τοῦτο μὴ διδάξεις μηδένα.
- ΦΕ. ἰδοὺ· τί ἔστιν; ΣΤ. ὥμοσας νυνὶ Δία. <sup>just now</sup> 825
- ΦΕ. ἔγωγ'. ΣΤ. ὁρᾷς οὖν ὡς ἀγαθὸν τὸ μανθάνειν;

811. ἀπολάψεις] *lar ur.* ἀπὸ τῶν κυνῶν ἢ μεταφορὰ, ἢ ὅσα λάπτοντα πίνει. καταστρέφει δὲ εἰς τὸ ἀποκερδανεῖς ἢ ἀφαρπάσεισ.  
 —Scholiast.

814. μὰ τὴν Ὀμίχλην] Father and son re-enter. There has been an altercation between them in the house, and the father's proposal that the son shall become a Phrontist has again been declined without thanks. Strepsiades is extremely exasperated, and is endeavouring to fulfil his menace of turning his son out of the house. He does not forget the wonderful things he has heard, and his oath μὰ τὴν Ὀμίχλην is probably intended as an equivalent to an oath by the Clouds whom he had always taken to be Ὀμίχλην καὶ δρόσον καὶ καπνόν; *supra* 330. ὡς μύστης γεγεννη-

μένος τῶν φιλοσόφων, says the Scholiast, τὴν Ὀμίχλην ὕμνουσι, μιμούμενος αὐτοῖς. He had certainly never used such an oath before, and Phaidippides, ignorant of the process through which his father has passed, is at a loss to account for the strange language and demeanour of the old countryman.

815. κίονας] Phaidippides had relied on his uncle Megacles (*supra* 124), and now to his uncle Megacles he shall go, and eat (if he will) the marble columns which adorn the palace of his noble relatives. The Scholiast's notion that Megacles had lost all his wealth, and had nothing left but the marble of his house, is absurd in itself, and is, as Hermann points out, abundantly disproved by lines 70 and 124 *supra*. Hermann's

But now that you have dazzled and elated so your man,  
Make haste and seize whate'er you please as quickly as you can,  
For cases such as these, my friend, are very prone to change and bend.

STREPS. Get out! you shan't stop here: so help me Mist!

Be off, and eat up Megacles's columns.

PHEID. How now, my father? what's i'the wind to-day?

You're wandering; by Olympian Zeus, you are.

STREPS. Look there! Olympian Zeus! you blockhead you,

Come to *your* age, and yet believe in Zeus!

PHEID. Why prithee, what's the joke? STREPS. 'Tis so preposterous

When babes like you hold antiquated notions.

But come and I'll impart a thing or two,

A wrinkle, making you a man indeed.

But, mind: don't whisper this to any one.

PHEID. Well, what's the matter? STREPS. Didn't you swear by Zeus?

PHEID. I did. STREPS. See now, how good a thing is learning.

own explanation is that just as the extravagance of Pheidippides has swallowed all his father's substance, so now let it swallow the wealth of his uncle; an explanation which is perhaps more ingenious than probable.

819. τηλικουτονί] τελείαν ἔχοντα τὴν ἡλικίαν καὶ ὀφείλοντα πάντα εἰδέναι.—Scho-liast. And so I have translated it. But this seems inconsistent with line 821, where παιδάριον appears to answer to τηλικούτος ὦν, and φρονεῖν ἀρχαῖα καὶ τὸν Δία νομίζειν. τηλικούτος means "being of the age you are," and may as well mean "young as you are" as "old as you are." Thus at the commencement of the Menexemus, ἀρχεῖν ἡμῶν, says So-crates, ἐπιχειρεῖς τῶν πρεσβυτέρων τηλικούτος ὦν; So in the second chapter of

the Theaetetus, after describing the wonderful progress which Theaetetus, a mere μεράκιον, has made in his studies, the speaker concludes ὥστε θαυμάσαι τὸ τηλικούτον ὄντα οὕτω ταῦτα διαπράττεσθαι. So in Gorgias, chap. 21 (p. 466), Socrates says, If you don't remember at your age, τηλικούτος ὦν (that is, while you are young), what will you do when you are old, πρεσβύτης γενόμενος. If the Scho-liast's interpretation is correct Strep-siades upbraids his son, first as being too old to believe such nonsense, and secondly as being too young to hold such old-fashioned notions.

822. πρόσελθ' ] come close to me, that I may whisper into your ear. For these are high mysteries which οὐ θέμις πλὴν τοῖς μαθηταῖσιν λέγειν, supra 140, 142.

οὐκ ἔστιν, ὦ Φειδιππίδη, Ζεὺς. ΦΕ. ἀλλὰ τίς;

ΣΤ. <sup>voice</sup> Δίος βασιλεύει, τὸν Δί' ἐξεληλακός. <sup>Εἰδὼν δὲ. Juvient</sup>

ΦΕ. αἰβοί, τί ληρεῖς; ΣΤ. ἴσθι τοῦθ' οὕτως ἔχον.

ΦΕ. τίς φησι ταῦτα; ΣΤ. Σωκράτης ὁ Μήλιος 830

καὶ Χαιρεφῶν, ὃς οἶδε τὰ ψυλλῶν ἵχνη. <sup>ψυλλῶν. Juvient</sup>

ΦΕ. σὺ δ' εἰς τοσοῦτον τῶν <sup>ψυλλῶν</sup> μανίων ἐλήλυθας <sup>τρεχόμενος + ps.</sup>  
ὥστ' ἀνδράσιν πείθει <sup>μνησθῆναι</sup> χολῶσιν; ΣΤ. εὐστόμει, <sup>be quiet</sup>

καὶ μηδὲν εἵπης φλαῦρον ἀνδρας δεξιούς

καὶ νοῦν ἔχοντας, ὧν ὑπὸ τῆς φειδωλλίας <sup>ψυλλῶν</sup> 835

ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἠλείψατο. <sup>οὐχ ἔφα</sup>

οὐδ' εἰς βαλανεῖον ἦλθε λουθόμενος, σὺ δέ

ὥσπερ τεθνεῶτός μου καταλούει τὸν βίον.

ἀλλ' ὡς τάχιστ' ἔλθων ὑπὲρ ἐμοῦ μάνθαγε.

ΦΕ. τί δ' ἂν παρ' ἐκείνων καὶ μάθοι χρηστὸν τις ἄν; 840

ΣΤ. ἄληθες; ὅσα περ ἔστ' ἐν ἀνθρώποις σοφά;

γνώσει δὲ σπαντὸν ὡς ἀμαθὴς εἰ καὶ παχύς. <sup>θυλὶ</sup>

ἀλλ' ἐπανάμεινόν μ' ὀλίγον ἐνταυθοῖ χρόνον.

ΦΕ. οἴμοι, τί δράσω παραφρονούντος τοῦ πατρός;

830. ὁ Μήλιος] παρ' ἱστορίαν 'Αθηναῖος γὰρ ὁ Σωκράτης. ἀλλ' ἐπεὶ Διαγόρας, Μήλιος ὢν, διεβάλλετο ὡς θεομάχος, καὶ τὸν Σωκράτη δὲ ὡς ἄθεον διαβάλλει, διὰ τοῦτο Μήλιον αὐτὸν εἶπεν.—Scholiast. It was not, however, until some nine years later that Diagoras was obliged to flee from Athens; see Birds 1073 and the Commentary there. And it is reasonable to believe that his scepticism, if notorious (as it must have been for this allusion to have been understood), had not yet assumed that offensive character which was subsequently thought to call for public interference. In later times, indeed, his name was a byword for atheism and impiety.

Lysias (Against Andocides 17, p. 104) endeavours to prejudice his opponent by calling him Διαγόρου τοῦ Μηλίου ἀσεβέστερον. Plutarch (Placita Phil. i. 7. 1) remarks ἐνιοι τῶν φιλοσόφων, καθάπερ Διαγόρας ὁ Μήλιος, καθόλου φασὶ μὴ εἶναι θεούς. The epithet ὁ Μήλιος was attached to this Diagoras for the purpose of distinguishing him from Diagoras of Rhodes, and other persons of that name; and as there would be few Melians known at Athens, the application of the epithet to Socrates would at once be understood to refer to the sceptical philosopher.

836. ἀπεκείρατ' κ.τ.λ.] had his hair cut, or anointed himself with oil, or went to the expense of a bath. "Bergler refers



- There is no Zeus, Pheidippides. PHEID. Who then?
- STREPS. Why Vortex reigns, and he has turned out Zeus.
- PHEID. Oh me, what stuff. STREPS. Be sure that this is so.
- PHEID. Who says so, pray? STREPS. The Melian—Socrates, And Chaerephon, who knows about the flea-tracks.
- PHEID. And are you come to such a pitch of madness As to put faith in brain-struck men? STREPS. O hush! And don't blaspheme such very dexterous men And sapient too: men of such frugal habits They never shave, nor use your precious ointment, Nor go to baths to clean themselves: but you Have taken me for a corpse and cleaned me out. Come, come, make haste, do go and learn for me.
- PHEID. What can one learn from them that is worth knowing?
- STREPS. Learn! why whatever's clever in the world: And you shall learn how gross and dense you are. But stop one moment: I'll be back directly.
- PHEID. O me! what must I do with my mad father?

to Birds 1282 ἐρρύπων ἐσωκράτων, and Mitchell adds Id. 1553 λίμνη τις ἔστ' ἄλυντος οὗ ψυχαγωγεί Σωκράτης. That this is not a mere calumny, the following words, brought by the same commentator from the opening scene of Plato's Symposium, seem to show, ἔφη γὰρ οἱ Σωκράτη ἐντυχεῖν λελουμένον τε καὶ τὰς βλαύτας ὑποδεδεμένον, ἃ ἐκείνος ὀλιγάκις ἐποίηι. There is a very curious passage quoted from Epictetus (Dissertations iv. 11) by Mr. Gilbert Cooper in his Life of Socrates: Σωκράτης ὀλιγάκις ἐλούετο· ἀλλὰ ἐστὶν αὐτοῦ μὲν τὸ σῶμα οὕτως ἐπίχαρι καὶ ἡδὺ ὥστ' ἦρων αὐτοῦ αἱ ὀραιότατοι καὶ εὐγενέστατοι" (1852).

838. καταλούει] The word carries on

the idea of λουσόμενος in the preceding line. The genitives τεθνεώτός μου introduce the idea of washing a corpse; but the unexpected addition of τὸν βίον (βίον in contrast to τεθνεώτος) shows that the meaning is "You have wasted my living, as though I myself were dead and gone."

844. παραφρονούντος τοῦ πατρός] Pheidippides does not know what to make of his father's wild talk; he is not sure whether it is a case for a writ *de lunatico inquirendo*, or whether all this may not be a symptom of his father's approaching dissolution "when the brain Doth by the idle comments that it makes Foretell the ending of mortality."

πότερα παρανοίας αὐτὸν εἰσαγαγὼν ἔλω,  
 ἢ τοῖς σοροπηγοῖς τὴν μανίαν αὐτοῦ φράσω;  
 ΣΤ. φέρ' ἴδω, σὺ τουτονὶ τί νομίζεις; εἰπέ μοι.  
 ΦΕ. ἀλεκτρύονα. ΣΤ. καλῶς γε. ταυτηνὴ δὲ τί;  
 ΦΕ. ἀλεκτρυόν'. ΣΤ. ἄμφω ταυτό; καταγέλαστος εἰ.  
 μὴ νυν τὸ λοιπὸν, ἀλλὰ τήνδε μὲν καλεῖν  
 ἀλεκτρύαιναν, τουτονὶ δ' ἀλέκτορα.  
 ΦΕ. ἀλεκτρύαιναν; ταῦτ' ἔμαθες τὰ δεξιὰ  
 εἶσω παρελθὼν ἄρτι παρὰ τοὺς γηγενεῖς;  
 ΣΤ. χάτερά γε πόλλ'. ἀλλ' ὅ τι μάθοιμ' ἐκάστοτε,  
 ἐπελάνθανόμην ἂν εὐθύς ὑπὸ πλήθους ἑτώνων.  
 ΦΕ. διὰ ταῦτα δὴ καὶ θοιμάτιον ἀπώλεσας;  
 ΣΤ. ἀλλ' οὐκ ἀπολώλεκ', ἀλλὰ καταπεφρόντικα.  
 ΦΕ. τὰς δ' ἐμβάδας ποῖ τέτρεφας, ὠνόητε σύ;  
 ΣΤ. ὥσπερ Περικλῆς (εἰς τὸ δέον) ἀπώλεσα.

845. *παρνοίας* ελω] *convict him* (that is, *get him convicted*) *of insanity*. For this purpose he would have *παρνοίας* γράφεσθαι *δίκην* against him, see Plato *Laws* xi, p. 929 D. Plato is there (p. 928 E) providing that it should be lawful for a son, if his father became incapacitated, *παρνοίας αὐτὸν γράφεσθαι*, and making further provision as to what should be done if the son were reluctant to act. And in this he was merely following the Attic law. It was a *παρνοίας δίκη* which Iophon was said to have brought against Sophocles in his old age. It was probably from the present passage, combined with 905 *infra*, that Socrates was charged with teaching that it was lawful for a son *παρνοίας ἐλόντι καὶ τὸν πατέρα δῆσαι*, Xen. *Mem.* i. 2. 49.

847. *τοῦτον*] Strepsiades, who had entered the house after line 843, now

returns with a cock under one arm and a hen under the other ; and proceeds to display the knowledge which he had himself acquired *supra* 666.

853. γῆγενεῖς] ὠχρὸν καὶ νεκρῶδες. ἡ ἀσεβεία καὶ θεομάχους διὰ τοὺς γίγαντας.—Suidas, Scholiast. Possibly both these ideas were present to the mind of Aristophanes, but the former is more suitable to Pheidippides, who never alludes to the impiety of the Phrontists, but constantly expresses his aversion to their ὠχρότης and deathlike appearance; supra 103, 120, infra 1112.

856. *θοῦματιον*] This, we know, he put off at his entrance into the Phrontisterium; and apparently Socrates had confiscated it, as a Teacher's perquisite; cf. 497, 1498. No doubt on the same occasion he also took off, and lost, his shoes.

Shall I indict him for his lunacy,  
Or tell the undertakers of his symptoms ?

STREPS. Now then ! you see this, don't you ? what do you call it ?

PHEID. That ? why a fowl. STREPS. Good ! now then, what is this ?

PHEID. That's a fowl too. STREPS. What both ! Ridiculous !

Never say that again, but mind you always  
Call this a fowless and the other a fowl.

PHEID. A fowless ! These then are the mighty secrets  
You have picked up amongst those earth-born fellows.

STREPS. And lots besides : but everything I learn  
I straight forget : I am so old and stupid.

PHEID. And this is what you have lost your mantle for ?

STREPS. It's very absent sometimes : 't isn't lost.

PHEID. And what have you done with your shoes, you dotard you !

STREPS. Like Pericles, all for the best, I've lost them.

857. καταπεφρόντικα] *I have cogitated it away*. He is using, or misusing, the terms of his new learning for the purpose of evading his son's inconvenient inquiries. *τέρτοφας* in the following line is the perfect of *τρέπω* (not *τρέφω*). *What have you turned them to ?* that is, *What have you done with them ?* Cf. *ποῖ τρέπεται* ; Wasps 665 *ποῖ τρέψεις* ; Eccl. 681.

859. *ὡσπερ Περικλῆς*] "When Athens, after the expiration of the five years truce, 445 B.C., was assailed at once on three sides by her adversaries, viz. in Euboea, in Megara, and by a Spartan invasion, Pericles, before turning his arms against the two former, managed to buy off the Spartan leaders, Cleandridas and the young king Pleistoanax, by a bribe of ten talents. Both these leaders were obliged to leave Sparta on

the suspicion of bribery, and Pericles was of course unwilling to convert this suspicion into a certainty, by publicly avowing in what manner he had expended so much of the public money. Sitting one day in the room with his little ward Alcibiades, he was endeavouring to strike out some excuse for the deficiency of the money, when Alcibiades asked him "what he was looking so thoughtful about ?" "I was thinking," said the statesman, "how to give an account of those ten talents." "Now if I were you," retorted the boy, "I would think how *not* to give an account of them." Pericles took the advice so readily given, and merely reported to the Assembly that he had spent them *εἰς τὸ δέον*, *for the good of the commonwealth*" (1852). The story is told fully by the Scholiast ; and, as to the





Come, come; go with me: humour me in this,  
 And then do what you like. Ah! I remember  
 How I to humour you, a coaxing baby,  
 With the first obol which my judgeship fetched me  
 Bought you a go-cart at the great Diasia.

PHEID. The time will come when you'll repent of this.

STREPS. Good boy to obey me. Hallo! Socrates.

Come here; come here; I've brought this son of mine,  
 Trouble enough, I'll warrant you. SOCR. Poor infant  
 Not yet aware of my suspension-wonders.

PHEID. You'd make a wondrous piece of ware, suspended.

STREPS. Hey! Hang the lad! Do you abuse the Master?

SOCR. And look, 'suthsuspended!' In what foolish fashion

He mouthed the word with pouting lips agape.

How can *he* learn evasion of a suit,

Timely citation, damaging replies?

Hyperbolus, though, learnt them for a talent.

a worn-out gaberline. No wonder that his father is shocked at the lad's impertinence; though Socrates himself (like Plato in the scene from *Epicrates*, a translation of which will be found at the end of this Commentary) is quite unruffled by the insult.

873. *διερρηκόσιν*] *διακεχρηόσι*.—Scho-liast.

875. *κλῆσιν*] *κλήσις* is a summons of any sort. In 1189 *infra* it means the summons to bring the *defendant* into Court; here it probably means the summons to bring the *witnesses*, the calling of witnesses, the Scholiast explaining it by *τὴν μαρτυρίαν*.—"χαίνωσις is 'a dissolving, refuting' of arguments, *ἀναπεισισηρία* is not 'persuasive,' but

'dissuasive.' The phrase means, then, 'a weakening' of the speech of your adversary, so as to make it lose its effect upon the audience.' "Ὅταν τοῦ ἀντιδίκου προβάλλοντος λόγους πιθανούς, εἰς τοῦναντίον τις αὐτοὺς περιτρέψῃ, καὶ χαίνουσιν καὶ ἀσθενεῖς ποιήσῃ, διὰ τῶν λόγων αὐτοῦ ἀναπέσας τοὺς δικαστὰς ὡς ἄρ' ἀληθῆ λέγει.—Scholiast" (1852).

876. [*Υπέρβολος*] We may gather from this line, coupled with 1065 *infra*, that the demagogue, probably finding himself handicapped in public life by his want of education, put himself to school with the Sophists, and so attained a large and lucrative practice as an advocate. See *Acharnians* 846.

- ΣΤ. <sup>never mind</sup> ἀμέλει, <sup>as adv. of course</sup> δίδασκε· <sup>unintelligent</sup> θυμόσοφός ἐστιν φύσει.  
<sup>very big mistake</sup> εὐθύς γέ τοι <sup>of course</sup> παιδάριον <sup>unlike</sup> ὃν <sup>only</sup> τυννουτονί <sup>is big</sup>  
<sup>Cost</sup> ἐπλάττεν <sup>of course</sup> ἔνδον οἰκίας, <sup>Carve with a knife</sup> ναὺς τ' ἔγλυφεν, <sup>8 x 6 ft</sup>  
<sup>Cost</sup> ἀμαξίδας <sup>of course</sup> τε <sup>of course</sup> σκυτίνας <sup>of course</sup> εἰργάζετο, <sup>of course</sup> ὥστε <sup>of course</sup> πῶς <sup>of course</sup> δοκεῖς.  
<sup>never mind</sup> ὅπως δ' <sup>of course</sup> ἐκείνῳ τῷ λόγῳ <sup>of course</sup> μαθήσεται,  
<sup>of course</sup> τὸν κρείττον', <sup>of course</sup> ὅστις ἐστὶ καὶ τὸν ἥττονα,  
<sup>of course</sup> ὃς τᾶδिका λέγων <sup>of course</sup> ἀνατρέπει τὸν κρείττονα.  
<sup>of course</sup> ἐὰν δὲ μὴ, τὸν γοῦν <sup>of course</sup> ἄδικον <sup>of course</sup> πάσῃ <sup>of course</sup> τέχνῃ. 880
- ΣΩ. αὐτὸς <sup>of course</sup> μαθήσεται <sup>of course</sup> παρ' αὐτοῖν <sup>of course</sup> τοῖν <sup>of course</sup> λόγοιιν.  
<sup>of course</sup> ἐγὼ δ' <sup>of course</sup> ἀπέσομαι. ΣΤ. τοῦτό <sup>of course</sup> νυν <sup>of course</sup> μέμνησ', <sup>of course</sup> ὅπως  
<sup>of course</sup> πρὸς πάντα τὰ <sup>of course</sup> δίκαι' <sup>of course</sup> ἀντιλέγειν <sup>of course</sup> δυνήσεται. 885
- ΔΙ. <sup>of course</sup> χώρει <sup>of course</sup> δευρί, <sup>of course</sup> δεῖξον <sup>of course</sup> σαντὸν  
<sup>of course</sup> τοῖσι <sup>of course</sup> θεαταῖς, <sup>of course</sup> καίπερ <sup>of course</sup> θρασὺς <sup>of course</sup> ὢν. 890
- ΑΔ. "ἴθ' <sup>of course</sup> ὅποι <sup>of course</sup> χρήσεις." <sup>of course</sup> πολὺ γὰρ <sup>of course</sup> μᾶλλον <sup>of course</sup> σ'

881. σιδίων] *pomegranate-rinds*. ἐκ τῶν λεπύρων τῶν ροιῶν.—Scholiast. And so Hesychius and Suidas. Photius alone explains it by pomegranate seeds, κόκκῳ ροιῶς.

887. ἐγὼ δ' ἀπέσομαι] *But I shall not be there*. Pheidippides shall learn from the two λόγοι themselves, in the absence of Socrates. Socrates was bound to be absent, since the Three State Actors are required to represent Pheidippides and the two λόγοι. There may, too, be a further meaning in the words, viz., that the very idea of Socrates disappears from the ensuing discussion, and that the Sophists, the real target of the Comedy, appear undisguised. It is they, for example, and not he, who were formerly poor, and are now in flourishing circumstances. The an-

nouncement, however, that Socrates will not be present at the discussion is rather disturbing to Strepsiades, who begs him to take care that Pheidippides acquires those debating powers for the acquisition of which he has come to the Phrontisterium.

889. χώρει δευρί] We now come to the debate between the two systems to which the whole action of the piece has been leading up, and which constitutes the very pith and marrow of the Comedy. And doubtless its importance was the same in the Play as exhibited. For although the splendid anapaests in which the δίκαιος λόγος expounds the ancient system of Athenian education formed no part of the original Play, there is no reason for doubting that it contained the discussion between the two λόγοι,



STREPS. O never fear! he's very sharp, by nature.  
 For when he was a little chap, *so* high,  
 He used to build small baby-houses, boats,  
 Go-carts of leather, darling little frogs  
 Carved from pomegranates, you can't think how nicely!  
 So now, I prithee, teach him both your Logics,  
 The Better, as you call it, and the Worse  
 Which with the worse cause can defeat the Better;  
 Or if not both, at all events the Worse.

SOCR. Aye, with his own ears he shall hear them argue.  
 I shan't be there. STREPS. But please remember this,  
 Give him the knack of reasoning down all Justice.

RIGHT LOGIC. Come show yourself now with your confident brow.

—To the stage, if you dare!

WRONG LOGIC. "Lead on where you please:" I shall smash you with ease,

both speaking, it may be, in the iambic tetrameters which are now reserved for the use of the *ἄδικος λόγος* only. The question is considered in the Introduction. In what manner the *λόγοι* are brought on the stage it is impossible to say. The absurd statement, not found in the Ravenna MS., of an obscure Scholiast, that they were introduced in two cages spurring at each other like fighting cocks is sufficiently refuted by such expressions as *τὴν χεῖρ* in line 933, *ὁ ἀνὴρ* in line 1031, and *θειμάρτιον* in 1103, and indeed by the whole tenor of the discussion. Mitchell thinks that they appeared under the guise of Aeschylus and Euripides, but though they undoubtedly represent the two schools of thought to which those poets respectively belonged, and though there is

much in their dialogue in the *Frogs* to recall the present dialogue, it does not seem probable that the *λόγοι* were the mere presentations of any particular individuals.

891. *ἴθ' ὅποι χρήσεις*] Aristophanes has not forgotten the Telephus of Euripides, as to which see the Introduction to the *Acharnians*, p. xxxviii. These words are borrowed, the Scholiast tells us, from that Tragedy,

*ἴθ' ὅποι χρήσεις οὐκ ἀπολοῦμαι  
 τῆς σῆς Ἑλένης οὐνεκα.*

These lines are supposed to be spoken by Agamemnon to Menelaus, who were introduced quarrelling on the stage. Probably there, as here, they were the first words spoken as the disputants entered. See Wagner's *Trag. Graec.* *Fragm.* ii. 358, 359.

- (<sup>before man</sup> ἐν τοῖς πολλοῖσι) λέγων ἀπολῶ. <sup>2100) λυμὲ</sup> <sup>setting</sup>
- ΔΙ. ἀπολείς σύ; τίς ὢν; ΑΔ. λόγος. ΔΙ. ἤττων γ' ὢν.
- ΑΔ. ἀλλά σε νικῶ, τὸν ἐμοῦ κρείττω <sup>little</sup>  
<sup>these</sup> φάσκοντ' εἶναι. ΔΙ. τί σοφὸν ποιῶν; <sup>who makes you wise</sup>
- ΑΔ. γνώμας καὶ νῦν <sup>now</sup> ἐξευρίσκων. <sup>innocent</sup>
- ΔΙ. ταῦτα γὰρ ἀνθεί διὰ τουτουσὶ  
 τοὺς ἀνοήτους.
- ΑΔ. οὐκ, ἀλλὰ σοφούς. ΔΙ. ἀπολῶ σε κακῶς. <sup>truly</sup>
- ΑΔ. εἰπέ, τί ποιῶν; ΔΙ. τὰ δίκαια λέγων.
- ΑΔ. ἀλλ' ἀνατρέψω γ' αὐτ' ἀντιλέγων. <sup>contradict</sup> 900  
 οὐδὲ γὰρ εἶναι πάνυ φημί δίκην.
- ΔΙ. οὐκ εἶναι φῆς; ΑΔ. φέρε γὰρ, ποῦ 'στιν;
- ΔΙ. παρὰ τοῖσι θεοῖς.
- ΑΔ. πῶς δὴτα δίκης οὐσης ὁ Ζεὺς  
 οὐκ ἀπόλωλεν τὸν πατέρ' αὐτοῦ <sup>setting</sup> 905  
 δῆσας; ΔΙ. αἰβοῖ, τουτὶ καὶ δὴ  
<sup>part in bonds</sup> <sup>now</sup> <sup>you</sup> <sup>now</sup> <sup>now</sup>  
 χωρεῖ τὸ κακόν· δότε μοι λεκάνην.
- ΑΔ. τυφογέρων εἰ κἀνάρμυστος. <sup>full of men</sup> <sup>out of time</sup>
- ΔΙ. καταπύγων εἰ κἀναίσχυντος. <sup>anger</sup> <sup>homeless</sup>
- ΑΔ. ῥόδα μ' εἴρηκας. ΔΙ. καὶ βωμολόχος. <sup>buffoon</sup> 910

904. ὁ Ζεὺς] "The two following passages referred to by Bergler will instantly recur to the minds of all. The first is from Aeschylus, Eumenides 610. The Furies are speaking :

Πατρὸς προτιμᾷ Ζεὺς μόρον, τῷ σφ' λόγῳ,  
 αὐτὸς δ' ἔδησε πατέρα πρεσβύτην Κρόνον.  
 Πῶς ταῦτα τούτοις οὐκ ἐναντίως λέγεις ;

The second is where Euthyphron justifies his own unfilial conduct from the example of Zeus. 'Men say that Zeus is the best and holiest of the Gods, and yet they confess He bound His father; and are they wroth with me, because I would

rightfully punish mine? Is not this setting up a different standard of Right and Wrong for Him and for myself?' οὕτως αὐτοὶ ἑαυτοῖς τὰ ἐναντία λέγουσι περὶ τε τῶν Θεῶν καὶ περὶ ἐμοῦ. Euthyphron, chap. 6 (p. 6 A). Plato (Republic ii, chap. 17, p. 378) indignantly reproves the promulgators of such fables. 'I do not think,' he says, 'that what Kronus did to his father and what he suffered from his son, should be said thus openly among weak and silly boys; no, tales like these should, if possible, be hushed up altogether, or if we must narrate them, it should be done as some deep

If an audience be there.

RIGHT L. *You'll* smash me, you say ! And who are *you*, pray ?

WRONG L. A Logic, like you. RIGHT L. But the Worst of the two.

WRONG L. Yet you I can drub whom my Better they dub.

RIGHT L. By what artifice taught ? WRONG L. By original thought.

RIGHT L. Aye truly your trade so successful is made

By means of these noodles of ours, I'm afraid.

WRONG L. Not noodles, but wise. RIGHT L. I'll smash you and your lies !

WRONG L. By what method, forsooth ? RIGHT L. By speaking the Truth.

WRONG L. Your words I will meet, and entirely defeat :

There never *was* Justice or Truth, I repeat.

RIGHT L. No Justice ! you say ? WRONG L. Well, where does it stay ?

RIGHT L. With the Gods in the air. WRONG L. If Justice be there,

How comes it that Zeus could his father reduce,

Yet live with their Godships unpunished and loose ?

RIGHT L. Ugh ! Ugh ! These evils come thick, I feel awfully sick,

A bason, quick, quick !

WRONG L. You're a useless old drone with one foot in the grave !

RIGHT L. You're a shameless, unprincipled, dissolute knave !

WRONG L. Hey ! a rosy festoon. RIGHT L. And a vulgar buffoon !

and inscrutable mystery, and we should take precautions that but few should be there to hear them. Aye, and we will not have them told at all in the city we are forming. We will not have it told our children that, let them plunge into the deepest depths of crime, let them maltreat their father for his errors to any extent they please, they will not be striking out any novel and prodigious line, they will but be doing what the best and mightiest of the Gods have done before them.' Cf. *infra* ad 1080" (1852).

907. *χωρεῖ*] *increases, goes from bad to*

*worse*, Wasps 1483 ; Frogs 1018.

908. *τυφογέρων*] *dotard*. The word *τυφογέροντας* occurs in Lys. 335, where the Scholiast explains it by *τετυφωμένους γέροντας*. By *ἀνάμυστος* we are to understand a man "unfit for anything," "unserviceable," "useless."

910. *βαμολόχος*] "Aspasius, an old Greek philosopher who wrote a commentary on Aristotle, in his note ad Eth. Nic. iv. 8. 3 derives this word from the birds of prey who haunt the altars [*λοχῶσι τοῖς βαμοῖς*] and such like places for the sake of the remnants of victims offered there : and thinks it



- ΑΔ. κρίνεσι στεφανοῖς. ΔΙ. καὶ πατραλοίας.  
 ΑΔ. χρυσῶ πάττων μ' οὐ γινώσκεις.  
 ΔΙ. οὐ δῆτα πρὸ τοῦ γ', ἀλλὰ μολύβδω.  
 ΑΔ. νῦν δέ γε κόσμος τοῦτ' ἐστὶν ἐμοί.  
 ΔΙ. θρασὺς εἰ πολλοῦ. ΑΔ. σὺ δέ γ' ἀρχαῖος. 915  
 ΔΙ. διὰ σὲ δὲ φοιτᾶν  
 οὐδεὶς ἐθέλει τῶν μειρακίων·  
 καὶ γνωσθήσει ποτ' Ἀθηναίους  
 οἷα διδάσκεις τοὺς ἀνοήτους.  
 ΑΔ. ἀνχμείς αἰσχυρῶς. ΔΙ. σὺ δέ γ' εὖ πράττεις. 920  
 καίτοι πρότερόν γ' ἐπτώχευες,  
 Τήλεφος εἶναι Μυσὸς φάσκων,  
 ἐκ πηριδίου  
 γνώμας τρώγων Πανδελετείους.  
 ΑΔ. ὥμοι σοφίας ἧς ἐμνήσθης. 925  
 ΔΙ. ὥμοι μανίας τῆς σῆς, πόλεώς θ',  
 ἥτις σε τρέφει  
 λυμαινόμενον τοῖς μειρακίοις.  
 ΑΔ. οὐχὶ διδάξεις τοῦτον Κρόνος ὦν.  
 ΔΙ. εἴπερ γ' αὐτὸν σωθῆναι χρή 930  
 καὶ μὴ λαλιᾶν μόνον ἀσκήσαι.  
 ΑΔ. δεῦρ' ἴθι, τοῦτον δ' ἔα μαίνεσθαι.  
 ΔΙ. κλαύσει, τὴν χεῖρ' ἣν ἐπιβάλλῃς.

thence applied to buffoons who pry everywhere for materials for jokes and sneering" (1852).

916. φοιτᾶν] to go to school, a common signification of the word. See infra 938, Knights 1235. So οἱ ξυνεφοῖτων, his fellow pupils, Knights 988.

922. Τήλεφος] τοῦτον δυστυχῆσαντα πεποίηκεν Εὐριπίδης ἐν δράματι, πῆραν ἔχοντα καὶ προσαιτοῦντα. ἀντὶ δὲ τοῦ εἰπεῖν "ἄρτους καθαροὺς ἢ ξηροὺς" τρώγων, Πανδελετείους

γνώμας εἶπε, διαβάλλων αὐτὸν κατ' ἄμφω, καὶ ὡς ἄτιμον καὶ ὡς πανούργον. ἐπὶ γὰρ πανουργία διεβεβόητο ὁ Πανδελετος. συκοφάντης δὲ ἦν καὶ φιλόδικος. μέμνηται τοῦ Πανδελέτου καὶ Κρατίνος Χείρωνιν.—Scho-liast. He likens the former state of the ἄδικος λόγος to that of Telephus, for the purpose of illustrating his miserable and beggarly condition: see Ach. 429-70. Pandeleetus, to have been attacked by both Cratinus and Aristophanes, must

- WRONG L. What! Lilies from *you*? RIGHT L. And a parricide too!
- WRONG L. 'Tis with gold (you don't know it) you sprinkle my head.
- RIGHT L. O gold is it now? but it used to be lead!
- WRONG L. But now it's a grace and a glory instead.
- RIGHT L. You're a little too bold. WRONG L. You're a good deal too old.
- RIGHT L. 'Tis through you I well know not a stripling will go  
To attend to the rules which are taught in the Schools;  
But Athens one day shall be up to the fools.
- WRONG L. How squalid your dress! RIGHT L. Yours is fine, I confess.  
Yet of old, I declare, but a pauper you were;  
And passed yourself off, our compassion to draw  
As a Telephus, (Euripidéan)  
Well pleased from a beggarly wallet to gnaw  
At inanities Pandeletéan.
- WRONG L. O me! for the wisdom you've mentioned in jest!
- RIGHT L. O me! for the folly of you, and the rest  
Who you to destroy their children employ!
- WRONG L. *Him* you never shall teach; you are quite out of date.
- RIGHT L. If not, he'll be lost, as he'll find to his cost:  
Taught nothing by you but to chatter and prate.
- WRONG L. He raves, as you see: let him be, let him be.
- RIGHT L. Touch him if you dare! I bid you beware.

have been a man of considerable notoriety; and it may well have been suggested that Euripides, in the Telephus, borrowed some of his sayings. The *πίρα*, *wallet*, was a beggar's regular accompaniment, and in it he stored the scraps which were given him from the houses at which he begged. When Athene changed Odysseus into a beggar (Od. xiii. 437), she provided him with an *ἀεικέα πίρην* which is frequently mentioned in the Seventeenth Odyssey when

he comes to beg from the suitors.

925. *ᾤμοι σοφίας*] He is delighted with the reminiscence of the sophistical cleverness of Euripides in the Telephus.

932. *ἔα*] Note that this word is pronounced as a monosyllable, as in Eccl. 784, and elsewhere, and as *ἔω* is in Lys. 734. This coalescence of two vowels, when the first of the two is epsilon, is not uncommon. We have in Aristophanes *θέασαι*, *Θεαγένης*, *veavias*, and the like.

- ΧΟ. παύσαθε μάχης καὶ λειδορίας.  
 ἀλλ' ἐπιδείξαι  
 σύ τε τοὺς προτέρους ἄτ' ἐδίδασκες, 935  
 σύ τε τὴν καινὴν  
 παίδευσιν, ὅπως ἂν ἀκούσας σφῶν  
 ἀντιλεγόντων κρίνας φοιτᾷ.
- ΔΙ. δρᾶν ταῦτ' ἐθέλω. ΑΔ. κᾶγωγ' ἐθέλω.
- ΧΟ. φέρε δὴ πότερος λέξει πρότερος; 940  
 ΑΔ. τούτῳ δώσω  
 κᾶτ' ἐκ τούτων ὧν ἂν λέξη  
 ῥηματίοισιν καινοῖς αὐτὸν  
 καὶ διανοίαις κατατοξεύσω  
 τὸ τελευταῖον δ', ἣν ἀναγρύζη, 945  
 τὸ πρόσωπον ἅπαν καὶ τῷ φθαλμῷ  
 κεντούμενος ὥσπερ ὑπ' ἀνθρηνῶν  
 ὑπὸ τῶν γνωμῶν ἀπολείται.
- ΧΟ. νῦν δείξετον τῷ πισύνῳ τοῖς περιδεξίοισι [στρ.  
 λόγοισι καὶ φροντίσι καὶ γνωμοτυποῖς μερίμναις,  
 λέγων ἀμείνων πότερος φανήσεται. νῦν γὰρ ἅπας  
 ἐνθάδε κίνδυνος ἀνείται σοφίας, 955  
 ἥς περὶ τοῖς ἐμοῖς φίλοις ἐστὶν ἀγὼν μέγιστος.  
 ἀλλ' ὦ πολλοῖς τοὺς πρεσβυτέρους ἤθεσι χρηστοῖς στεφανώσας,  
 ῥῆξον φωνὴν ἥτινι χαίρεις, καὶ τὴν σαντοῦ φύσιν εἰπέ. 960

942. ἐκ τούτων] He will not require any preparation for his reply, his adversary's words will themselves give him an opening, and furnish the material for their own immediate refutation.

950. νῦν δείξετον κ.τ.λ.] The Chorus now, in a little choriambic system, encourage the two rivals to commence the great debate which here, as always where such a debate occurs, discloses

the real aim and purpose of the Play. The δίκαιος λόγος expounds, in the stately "Aristophanic" verse, the old system of education, by which the victors of Marathon and Salamis were trained up for their heroic careers. The ἄδικος λόγος replies, in the cheap iambic tetrameters, by exhibiting the superior argumentative acuteness which resulted from the new system of education intro-



CHOR. Forbear, forbear to wrangle and scold!  
 Each of you show  
 You what you taught their fathers of old,  
 You let us know  
 Your system untried, that hearing each side  
 From the lips of the Rivals the youth may decide  
 To which of your schools he will go.

RIGHT L. This then will I do. WRONG L. And so will I too.

CHOR. And who will put in his claim to begin?

WRONG L. If *he* wishes, he may: I kindly give way:  
 And out of his argument quickly will I  
 Draw facts and devices to fledge the reply  
 Wherewith I will shoot him and smite and refute him.  
 And at last if a word from his mouth shall be heard  
 My sayings like fierce savage hornets shall pierce  
 His forehead and eyes,  
 Till in fear and distraction he yields and he—dies!

CHORUS. With thoughts and words and maxims pondered well

Now then in confidence let both begin:

Try which his rival can in speech excel:

Try which this perilous wordy war can win,

Which all my votaries' hopes are fondly centred in.

O Thou who wert born our sires to adorn with characters blameless and fair,  
 Say on what you please, say on and to these your glorious Nature declare.

duced by the sophistical teachers. The introductory speech of the Chorus is composed of five choriambic lines, lines 1, 2, and 5 being tetrameters catalectic; No. 3 a full tetrameter, and No. 4 a full trimeter. The antistrophe occurs infra 1024. Alike in the strophe and in the antistrophe the only corruption is found in the third line. Here for the MS. *ὁπότερος αὐτοῖν λόγων ἀμείνων* I have

adopted Bergk's proposal *λέγων ἀμείνων πρότερος*, a proposal approved also by Professor John William White in his treatise on "The Verse of Greek Comedy." In the antistrophe I have substituted *ὅτ' ἦς*, which seems necessary to both sense and metre, for the *ἡνίκ' ἦς* and *τότ' ἐπὶ* of the MSS. which seem destructive of both.

ΔΙ. λέξω τοίνυν τὴν ἀρχαίαν παιδείαν, ὥς δέκεται,  
 ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνην νενόμιστο.  
 πρῶτον μὲν ἔδει παιδὸς φωνὴν γρύξαντος μηδὲν ἀκοῦσαι.  
 εἶτα βαδίζειν ἐν ταῖσιν ὁδοῖς εὐτάκτως εἰς κιθαριστοῦ  
 τοὺς κωμήτας γυμνοὺς ἄθροους, κεῖ κρινώδη κατανίφοι. 965  
 εἰτ' αὖ προμαθεῖν ἄσμ' ἐδίδασκεν, τῷ μῶρῳ μὴ ξυνέχοντας,  
 ἢ "Παλλάδα περσέπολιν δεινὰν," ἢ "Τηλέπορον τι βόαμα,"  
 ἐντειναμένους τὴν ἀρμονίαν, ἣν οἱ πατέρες παρέδωκαν.

961. λέξω τοίνυν] In this speech of the δίκαιος λόγος we have, perhaps, more unmistakably than anywhere else, an exposition of the poet's genuine opinions and principles. The caricature of Socrates has passed away; ἐγὼ δ' ἀπέσομαι, he said supra 887, and the pronouncement is true in every sense of the words. Aristophanes has risen into a higher and purer atmosphere; he has ceased for the moment to be either a satirist or a comedian, and is pouring forth his own views of the education which, some seventy years before, had rendered Athenian history one of the noblest and most splendid pages in the history of mankind. Both in ancient and in modern times the exposition has received unstinted admiration. I will merely express my cordial concurrence in the sentence cited by Mitchell from Ranke's Life of Aristophanes, p. 433 "Nullum unquam poetam nec majorem nec sanctiorem fuisse quam nostrum Aristophanem, ex hac oratione discimus."

962. νενόμιστο] was in vogue.

964. εἰς κιθαριστοῦ] the Harpist. So far was this from being contrary to the Socratic teaching, that in the Euthydemus

(the dialogue written as a counterblast to the Clouds) Socrates tells us that in his old age he went as a pupil Κόνῳ τῷ κιθαριστῇ ὃς ἐμὲ διδάσκει ἔτι καὶ νῦν κιθαρίζειν. I suppose that it is merely from forgetfulness that Sextus Empiricus (adv. Mathematicos vi. 13 adv. Musicos) gives the name of the Harpist as Lampon; "οἷ τε μέγα δυνηθέντες ἐν φιλοσοφίᾳ, καθάπερ καὶ Πλάτων, τὸν σοφὸν δμοῖον φασιν εἶναι τῷ Μουσικῷ, τὴν ψυχὴν ἡρμουςμένην ἔχοντα, (Fabricius refers this to Republic, book iii: I should rather suppose that Sextus is alluding to Laches, 188 D δοκεῖ μοι Μουσικὸς ὁ τοιοῦτος εἶναι, ἀρμονίαν καλίστην ἡρμουςμένος. See the whole passage: but the topic is a favourite one with Plato;) καθὼ καὶ Σωκράτης καίπερ βαθυγῆρως ἤδη γεγωνὼς οὐκ ᾔδειτο πρὸς Λάμπωνα τὸν κιθαριστὴν φοιτῶν καὶ πρὸς τὸν ἐπὶ τούτῳ ὀνειδίσαντα λέγειν, ὅτι κρείττον ἐστὶν ὀψιμαθῆ μάλλον ἢ ἀμαθῆ διαβάλλεσθαι. Οὐ χρὴ μέντοι φασιν (scil. the defenders of Music) ἀπὸ τῆς νῦν ἐπιτρέπτου καὶ κατεαγίας Μουσικῆς τὴν παλαιὰν διασύρειν, ὅτε καὶ Ἀθηναῖοι πολλὴν πρόνοιαν σωφροσύνης ποιούμενοι καὶ τὴν σεμνότητα τῆς γε Μουσικῆς κατελιφότες, ὥς ἀναγκαῖότατον αὐτὴν μάθημα τοῖς ἐκγόνοις παρεδίδσαν. The whole section is worth reading on

GH T L. To hear then prepare of the Discipline rare which flourished in Athens of yore  
When Honour and Truth were in fashion with youth and Sobriety bloomed on our shore ;  
First of all the old rule was preserved in our school that "boys should be seen and not  
heard :"

And then to the home of the Harpist would come decorous in action and word  
All the lads of one town, though the snow peppered down, in spite of all wind and all  
weather :

And they sung an old song as they paced it along, not shambling with thighs glued  
together :

"O the dread shout of War how it peals from afar," or "Pallas the Stormer adore,"  
To some manly old air all simple and bare which their fathers had chanted before.

this subject" (1852).

965. *κωμήτας*] boys of the same town-  
ward. See Lys. 5 and the Commentary  
there.—*κριμνώδη κατανίφοι*, though it  
snowed down flakes like meal grits.  
*κρίμνοι*: οἱ παχύτεροι τῶν ἀλεύρων.—Scho-

liast.

967. *Παλλάδα κ.τ.λ.*] "The first of these  
two strains is ascribed by the Scholias  
to the Athenian Lamprocles. It ran  
thus :

Παλλάδα περσέπολιν, δεινὰν θεὸν, ἔγρεκύνδοιμον,  
ποτικλήζω, πολεμαδόκον, ἀγνὰν,  
παῖδα Διὸς μεγάλου δαμάσιππον.

The second was the production of  
Cydeides of Hermione. My translation  
of the preceding line is not quite correct:  
the original seems to imply that the  
harpist taught these lays, after they had  
arrived at his house : but this is of little  
importance" (1852).

968. *ἐτεινόμενος τὴν ἁρμονίαν*] strenu-  
ously raising the air or tune. It involves  
the idea of stretching out so as to keep  
the line straight and tight ; the very  
reverse therefore of *κάμπτειν καμπήν*  
which means to loosen by making bends  
or twists in it. *δυσκολοκάμπτους* is a  
comic coinage of the poet as if both the  
singer and the song were suffering from  
an attack of the colic. "With regard to

the connexion between national music  
and national manners, Mitchell notices  
that it has been observed by Plato, and  
by persons much less speculative than  
Plato ; and he quotes from the speech of  
the outlaw in Ivanhoe his indignant re-  
proof of those who with new French  
graces and traliras disturbed the ancient  
English bugle notes, and corrupted the  
true old manly blasts of venerie. Plato  
treats of this subject in the third and  
fourth books of the Republic. 'Never,'  
he says, (424 C) 'according to Damon,  
and I quite agree with him, never are the  
principles of music changed without a  
change in the principles of the Constitu-  
tion.' And so Mr. Keble says (Praelec-



εἰ δέ τις αὐτῶν βωμολοχεύσαιτ' ἢ κάμψειέν τινα καμπήν,  
 οἷας οἱ νῦν τὰς κατὰ Φρύνιν ταύτας τὰς δυσκολοκάμπτους,  
 ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας ἀφανίζων.  
 (ἐν παιδοτρίβου δὲ καθίζοντας τὸν μῆτρον ἐδεῖ προβαλέσθαι  
 τοὺς παῖδας, ὅπως τοῖς ἐξωθεν μὴδὲν δείξειαν ἀπηνέ-  
 ειτ' αὐτὸν αὖθις ἀνιστάμενον συμψησαί, καὶ προνοεῖσθαι 971  
 εἰδῶλον τοῖσιν ἐρασταῖσιν τῆς ἥβης μὴ καταλείπειν.  
 ἡλείψατο δ' ἂν τοῦ μάλου οὐδεὶς παῖς ὑπενερθεν τότε ἂν, ὥστε  
 τοῖς αἰδοίοισι δρόσος καὶ χροὺς ὥσπερ μήλοισιν ἐπήνθει  
 οὐδ' ἂν μαλακὴν φυρασάμενος τὴν φωνὴν πρὸς τὸν ἐραστὴν  
 αὐτὸς ἐαυτὸν προαγωγέων τοῖς ὀφθαλμοῖς ἐβάδιζεν, 980  
 οὐδ' ἂν ἐλέσθαι δεῖπνοντ' ἐξῆν κεφάλαιον τῆς ραφανίδος,  
 οὐδ' ἀννηθὼν τῶν πρεσβυτέρων ἀρπάζειν οὐδὲ σέλινον,  
 οὐδ' ὀψοφαγεῖν, οὐδὲ κιχλίζειν, οὐδ' ἴσχειν τὸ πόδ' ἐναλλάξ.

ΑΔ. ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττίγων ἀνάμεστα,

tions, p. 812), 'non facile invenias in  
 ulla civitate, quae quidem leges moresque  
 habet stabiles, mutari in gravius et sanc-  
 tius rem sacram et religiosam, non ante  
 mutato laudatorum carminum tenore.'  
 And indeed if we look at any musical  
 school, the Aeolian, the Phrygian, the  
 Lydian, the Dorian, &c., we at once see  
 that the national spirit has entered into,  
 and directed and dictated the whole.  
 See Mr. Browne's History of Greek  
 Literature, vol. i, p. 156. Observe also  
 the extreme jealousy with which the  
 Spartans regarded any innovation on  
 the established music. 'Thus Ecprepes  
 the ephor, on observing that the cithara  
 of Phrynus had two strings more than  
 the allowed number, immediately cut  
 them out; and the same thing is said to  
 have happened to Timotheus at the Car-  
 nean festival.' Müller's Dorians, iv.

6. 3" (1852).

971. κατὰ Φρύνιν] Phrynus, the cele-  
 brated musician of Mitylene, mentioned  
 in the preceding note, was doubtless  
 alive when this Comedy was written.  
 The Scholiast, who says of him πρῶτος  
 τὴν ἀρμονίαν ἔκλασεν ἐπὶ τὸ μαλθακώτερον,  
 tells us that he gained the first prize in  
 the musical contests at the Panathenaea  
 ἐπὶ Καλλίου ἀρχοντος, and that he was  
 satirized by both Aristophanes and  
 Pherecrates (so Burges for the MS.  
 'Ἀριστοκράτης). The name Callias in  
 the scholium is supposed to be a mis-  
 take for Callimachus who was archon  
 447-446 B.C.; Müller's Greek Lit.,  
 p. 448, note. The passage in which he  
 was attacked by Pherecrates is given in  
 Plutarch's treatise de Musica, and will  
 be found translated at the close of this  
 Commentary.

And should any one dare the tune to impair and with intricate twistings to fill,  
 Such as Phrynus is fain, and his long-winded train, perversely to quaver and trill,  
 Many stripes would he feel in return for his zeal, as to genuine Music a foe.  
 And every one's thigh was forward and high as they sat to be drilled in a row,  
 So that nothing the while indecent or vile the eye of a stranger might meet ;  
 And then with their hand they would smooth down the sand whenever they rose from  
 their seat,

To leave not a trace of themselves in the place for a vigilant lover to view.  
 They never would soil their persons with oil but were inartificial and true.  
 Nor tempered their throat to a soft mincing note and sighs to their lovers addressed :  
 Nor laid themselves out, as they strutted about, to the wanton desires of the rest :  
 Nor would any one dare such stimulant fare as the head of the radish to wish :  
 Nor to make over bold with the food of the old, the anise, and parsley, and fish :  
 Nor dainties to quaff, nor giggle and laugh, nor foot within foot to enfold.

WRONG L. Faugh ! this smells very strong of some musty old song, and Chirrupers mounted  
 in gold ;

972. ἀφανίζων] *making disappear, banishing*, or in other words, destroying the simple beauty of the antique music. With πολλὰς we must, as the Scholiast says, understand πληγαίς.

979. φουρασίμενος] *having kneaded*, and eliminated the rough particles, and so *having softened*: compare μαλάσσω, Knights 388.

981. κεφάλαιον τῆς ῥαφανίδος] ὡς θερμὸν καὶ διεγείρον πρὸς τὰ ἀφροδίσια παρηγοῦντο ταῦτα.—Scholiast.

983. κίχλιζεν] From the similarity of sound we naturally translate this *to giggle*; but it really means *to laugh uproariously*; ἀτάκτως γελᾶν, as the Scholiasts and Suidas explain it. Alciphron regularly couples it with μωκᾶσθαι *to mock, ridicule*; κίχλιζουσα καὶ μωκώμενη, i. 33. 3, iii. 27. 2; τὰς

θεραπαινίδας κίχλιζούσας καὶ μωκώμενας, iii. 74. 2. Cf. Theocritus xi. 78. κίχλισμός (infra 1073), or κίχλησμός as it is sometimes spelt, is described by Photius and Suidas as ὁ λεπτός καὶ ἀκόλαστος γέλως, by Hesychius as γέλως σφοδρὸς, and by St. Clement (Paedagogus ii. 5. 46, p. 196) and the Et. Magn. as γέλως πορνικός, the Et. Magn. adding πολὺς καὶ ἄκοσμος.

984. Διπολιώδῃ] The Διπολιεία was a festival of great antiquity, dating at least from the reign of Erechtheus, if indeed it had not existed even before his time. It seems never to have been a great popular festivity, and apparently its distinguishing ceremony was the βουφόνια mentioned in the following line. Every year barley and wheat were offered on the altar of Ζεὺς Πολιεὺς in the

καὶ Κηκείδου καὶ Βουφονίων. ΔΙ. ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα, 986  
 ἐξ ὧν ἄνδρας Μαραθονομάχους ἡμῇ παιδευσίς ἔθρεψεν.  
 σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἱματίοισι διδάσκεις ἐντετυλίχθαι.  
 ὥστε μ' ἀπάγχεσθ', ὅταν ὀρχεῖσθαι Παναθηναίοις δέον αὐτοὺς  
 τὴν ἀσπίδα τῆς κωλῆς προέχων ἀμελῇ τῆς Τριτογενείας.  
 πρὸς ταῦτ', ὦ μεῖράκιον, θαρρῶν ἐμὲ τὸν κρείττω λόγον αἰροῦ. 990  
 κάπιστήσῃ μισεῖν ἀγορὰν καὶ βαλανεῖων ἀπέχεσθαι  
 καὶ τοῖς αἰσχροῖς αἰσχύνεσθαι, κὰν σκάπτῃ τίς σε, φλέγεσθαι  
 καὶ τῶν θάκων τοῖς πρεσβυτέροις ὑπανίστασθαι προσιοῦσιν,  
 καὶ μὴ περὶ τοὺς σαντοῦ γονέας σκαιουργεῖν, ἄλλο τε μὴδὲν  
 αἰσχρὸν ποιεῖν, ὅτι τῆς Αἰδοῦς μέλλεις τᾶγα μ' ἀναπλάττειν. 995

Acropolis, and a steer approaching to eat them was slain by one of the priests (thence called *βουφόνος*) with an axe. The *βουφόνος*, having done the deed, fled, throwing away the axe, which was picked up by the other attendants, tried for murder, condemned, and cast into the sea; Pausanias i. 24. 4 and 28. 11 Aelian, V. H. viii. 3. This was said to represent a real incident which occurred in the time of Erechtheus. The Scholiast here and Suidas confound the *Διπολῖεια* with the *Διάσια*, but the two were quite distinct. The *Διάσια* was celebrated in March, the *Διπολῖεια* in June; the former was dedicated *Διὰ Μελιχίῳ*, the latter *Διὰ Πολιεῖ*; the former was held outside the city walls (*ἐξω τείχους*, Schol. on 408 supra), the latter in the Acropolis (Scholiast here, Pausanias i. 24. 4). And we may add that the former was still celebrated in full vigour, as the greatest Athenian festival to Zeus, while the latter, as we see from the present passage, had become obsolete and disregarded. As regards the spelling,

*Διπολῖεια*, see the Appendix to Peace 420. And as to the golden cicalas, or chirrurers, which the Athenians had formerly been accustomed to wear in their hair, see Knights 1331 and the Commentary there. Ceceides, the Scholiast tells us, was a *διθυράμβων ποιητὴς πᾶν ἀρχαῖος*.

987. *ἱματίοις*] This is contrasted with the *γυμνοῦς* of 965 supra. Of old the boys, even in winter, either went naked, or wore only a *χιτῶν* (a state which was often described as being *γυμνοί*); but now they were adopting the *ἱμάτιον* proper to men. Folded up in this, they were careful that no part of their bodies should be exposed to the air; and when they went dancing along in full armour at the Panathenaea (*ὠρχοῦντο γὰρ τοῖς Παναθηναίοις ἐν ὅπλοις οἱ παῖδες*, Scholiast), they would cover with their shields any part left uncovered by their body-armour. *κωλῇ* is probably used here in the same sense as in 1019 infra; but they cover it with the shield not for decency's sake, but to keep the air from



And Slaughter of beasts, and old-fashioned feasts. RIGHT L. Yet these are the precepts which taught

The heroes of old to be hardy and bold, and the Men who at Marathon fought !  
But now must the lad from his boyhood be clad in a Man's all-enveloping cloke :  
So that, oft as the Panathenaea returns, I feel myself ready to choke  
When the dancers go by with their shields to their thigh, not caring for Pallas a jot.  
You therefore, young man, choose me while you can ; cast in with my Method your lot ;  
And then you shall learn the forum to spurn, and from dissolute baths to abstain,  
And fashions impure and shameful abjure, and scorners repel with disdain :  
And rise from your chair if an elder be there, and respectfully give him your place,  
And with love and with fear your parents revere, and shrink from the brand of Disgrace,  
And deep in your breast be the Image imprest of Modesty, simple and true,

their persons.

989. ἀμελῆ] We have here the change, so common in these Comedies, from the plural to the singular in the same sentence. See the Commentary on Wasps 554.

993. ὑπανίστασθαι] to rise from your seat in honour of a person, like the Latin *assurgere*. "Aristotle enjoins ὑπανίστασις as a right due to old men from their juniors. Herodotus, ii. 80, remarks that this is one of the customs in which

the Egyptians agreed with the Spartans, and differed from the rest of Greece. The respect paid by the Spartans to old age is illustrated by the well-known anecdote of their youths alone rising up to the old man in the assembly, and occasioning the confession that the Athenians *know* what is right, but the Spartans *do* it. Juvenal, xiii. 54, remarks on this as one of the honourable customs of times long past :

Credebant hoc grande nefas, et morte piamdum,  
Si juvenis vetulo non assurrexerat, &c.

where Gifford gives several apposite quotations from the classical and our own poets, and observes that 'Solomon, by a beautiful figure, calls a virtuous old age "a crown of dignity," and even so early as the days of Moses we find this attention to age the subject of a positive command : "Thou shalt rise up before the hoary head, and honour the face of an old man," Lev. xix. 32'" (1852). Cf.

Xen. Mem. ii. 3. 16 ; Aulus Gellius ii. 15. In Achilles Tatius viii. 17 a sign of the reformation of a dissolute young man is that he ἔδρας ἐξανίστατο τοῖς πρεσβυτέροις.

995. ἀναπλάττειν] This is Bentley's emendation of the MS. ἀναπλήσειν which yields no appropriate sense. ἀναπλάττειν τὸ ἄγαλμα τῆς Αἰδοῦς means to build in your heart the image (that is, the ideal) of

μηδ' εἰς ὄρχηστρίδος εἰσαττειν, ἵνα μὴ πρὸς ταῦτα κεχηνῶς,  
 μήλω βληθεῖς ὑπὸ πορνιδίου, τῆς (εὐκλείας ἀποθρανισθῆς)  
 μηδ' ἀντίπειν τῷ πατρὶ μηδ' Ἰαπετὸν καλέσαντα  
 μνησικακῆσαι τὴν ἡλικίαν, ἐξ ἧς ἐνεοττοτροφῆθης.

ΑΔ. εἰ ταῦτ', ὦ μεράκιον, πείσει τούτῳ, νῆ τὸν Διόνυσον  
 τοῖς Ἱπποκράτους υἱεῖσιν εἴξεις, καὶ σε καλοῦσι βλιτομάμμαν.

ΔΙ. ἀλλ' οὖν λιπαρὸς γε καὶ εὐανθὴς ἐν γυμνασίοις διατρίψεις,

*Modesty.* In later times, and especially with the first romance writers, the word was commonly used of a lover bearing in his heart the impress of the beloved one. Thus Xenophon Ephesius says that Abrocomas and Anthia, having fallen in love at first sight, keep each other in their thoughts the whole night long, τὰς εἰκόνας ἐπὶ τῆς ψυχῆς ἀλλήλων 'ΑΝΑΠΛΑΤΟΝΤΕΣ. Book I (Script. Erot. ii. 201, ed. Bipont.). And in the same sense Achilles Tatius (ii. 13) 'ΑΝΑΠΛΑΤΤΩΝ ἑαυτῷ τῆς παιδὸς τὸ κάλλος. And again Id. v. 13 ἔλκουσα δὲ τοῦ ἐρωμένου τὸ εἶδωλον αἰεὶ, ἐναπομάσσεται τῷ τῆς ψυχῆς κατόπτρῳ, καὶ 'ΑΝΑΠΛΑΤΤΕΙ τὴν μορφήν. In like manner St. Chrysostom, commenting on St. Matth. v. 27, 28, says ὁ γὰρ τὴν φλόγα ἀνάψας ἀπαξ καὶ ἀπούσης τῆς ὀφθείσης γυναικὸς ΠΛΑΤΤΕΙ παρ' ἑαυτῷ διηλεκτῶς εἶδωλα πραγμάτων αἰσχρῶν. Hom. xvii in Matth. 224 A. So Eusebius in his Panegyric Oration (H. E. x. 4. 55, 56, p. 476) τοιαύτη μὲν ἡ τελεία καὶ κεκαθαρμένη ψυχὴ, ἀρχῆθεν οὕτω γεγεννημένη οἷα τὸν Οὐράνιον Λόγον ἀγαλματοφορεῖν. Cf. Xenophon's Symposium iv. 21. In my former edition I observed that "Tacitus describes Egnatius Celer as *habitu et ore ad exprimendam imaginem honesti exerci-*

*tus*," and added that "there is an idea not dissimilar in Aristotle's Ethics ix. 12. 3 ἀπομάττονται γὰρ παρ' ἀλλήλων οἷς ἀρέσκονται, friends take an impression of each other." And this is a common idea: cf. Frogs 1040; and Alciphron iii. 64 ὁ παῖς ἐς τὸ ἀκριβέστατον ἐξεμάξατο τὸν διδάσκαλον.

997. μήλω βληθεῖς] Throwing an apple was the recognized love-challenge amongst the Greeks and Romans. The passages to which Bergler refers—Plato's Epigrams 4 and 5 in the Anthology, Theocritus vi. 6, Virgil, Ecl. iii. 64—are too well known to require further notice. τῆς εὐκλείας ἀποθρανισθῆς, be battered out of, and so lose, your good name. And as the Chorus in the Electra of Sophocles (line 1082) observe, οὐδεὶς τῶν ἀγαθῶν ζῶν κακῶς εὐκλειαν αἰσχύναι θέλει.

998. Ἰαπετῶν] "Iapetus the Titan was the father of Atlas, Menoetius, Prometheus, and Epimetheus, Hesiod's Theogony 507 seqq. An ingenious account of this legendary relationship is given by Müller (Literature of Greece, chapter viii, sect. 3, note). Iapetus himself is the 'fallen man' (from *ιάπτω*, root *ΙΑΠ*), the human race deprived of their former happiness. Of his sons, Atlas and

Nor resort any more to a dancing-girl's door, nor glance at the harlotry crew,  
Lest at length by the blow of the Apple they throw from the hopes of your Manhood  
you fall.

Nor dare to reply when your Father is nigh, nor "musty old Japhet" to call  
In your malice and rage that Sacred Old Age which lovingly cherished your youth.

WRONG L. Yes, yes, my young friend, if to him you attend, by Bacchus I swear of a truth  
You will scarce with the sty of Hippocrates vie, as a mammy-suck known even there!

RIGHT L. But then you'll excel in the games you love well, all blooming, athletic and fair:

Menoetius represent the *θυμὸς* of the human soul, Atlas (from *τλῆναι*, TAA) the enduring and obstinate spirit to whom the gods allot the heaviest burdens; and Menoetius (*μένος* and *οἶτος*) the unconquerable and confident spirit, whom Zeus hurls into Erebus. Prometheus and Epimetheus, on the other hand, personify *νοῦς*; the former prudent foresight, the latter the worthless knowledge which comes after the deed" (1852). *μνησκαῆσαι*, to remember past injuries, to bear a grudge for little indignities offered you as a child (infra 1409 seqq.), and to show it by calling the old man (*τὴν ἡλικίαν* for *τὸν γέροντα*) such names as Iapetus, equivalent to our "antediluvian."

1001. τοῖς Ἱπποκράτους υἱέσιν ἰώδεις τινὲς καὶ ἀπαίδευτοι κωμωδοῦνται. τὰ δὲ ὀνόματα αὐτῶν Τελέστιππος, Δημοφῶν, Περικλῆς.—Scholiast. This Hippocrates is generally identified with the Athenian general, the nephew of Pericles, and the colleague of Demosthenes in the military operations of the year 424 B.C., first in the Megarid, and secondly in the proposed invasion of Boeotia, when, before the forces of the two generals had effected a junction, Hippocrates was defeated

and slain in the battle of Delium. That event happened a very few months before the original production of the Clouds, but it must be remembered that the present speech of the *δίκαιος λόγος* was not in the original Play. The *ὑνία* of his sons was a common topic with the Comedians; τῶν Ἱπποκράτους υἱῶν οὓς εἰς ἰωδῖαν κωμωδοῦμένους οἶδα, Athenaeus iii. 51 (p. 96 E); and no doubt Ruhnken is right in suggesting (on Timaeus s.v. *ὑνείς*) that there is here a play of words intended between *υἱέσιν* from *υἱεύς*, and *ὑσὶν* from *ὑς*. And in all probability (as has been often pointed out) a similar play underlies the well-known saying of the Emperor Augustus, "Melius est Herodis porcum esse quam filium" (*ὑνὴ υἱόν*), Macrobius, Saturnalia ii. 4. See Dean Merivale's "Romans under the Empire," iv. 278, note. These swinish boys will call the pupils of the *δίκαιος λόγος* by the nickname *βλιτομάμμας*, a nickname applied, we are told, to their own cousins, the legitimate sons of Pericles; Scholiast on Plato's Alcibiades i, chap. 14. The passages relating to Hippocrates and his sons are collected and discussed in Dr. Holden's *Onomasticon*.



οὐ σταμύλλων κατὰ τὴν ἀγορὰν τριβολεκτράπελ', οἷάπερ οἱ νῦν,  
οὐδ' ἑλκόμενος περὶ πραγματίου γλισχραντιλογεσιπτερίπτου.

ἀλλ' εἰς Ἀκαδήμειαν κατιῶν ὑπὸ ταῖς μορίαις ἀποθρέξει

στεφανώσαμενος καλὰ μὲν λευκῷ μετὰ σφύρονος ἡλικιώτου,

μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης,

ἥρος ἐν ὥρᾳ χαίρων, ὅποταν πλάτανος πετέα ψιθυρίζῃ.

ἦν ταῦτα ποιῆς ἀγὼ φράζω,

καὶ πρὸς τούτοις προσέχης τὸν νοῦν,

ἔξεις αἰεὶ στῆθος λιπαρὸν,

χροῖαν λαμπράν, ὥμους μεγάλους,

γλῶτταν βαιάν, πυγὴν μεγάλην,

πόσθην μικράν.

1010

1003. τριβολεκτράπελ'] *things bristling with excessively sharp points*, from ἐκτράπελος *extravagant* and τρίβολος the prickly plant growing flat along the surface of the ground, called by botanists the *tribulus terrestris*, or, in English, *caltrops*. It is little known in England, and is perhaps sufficiently represented by our *burr* or *thistle*; Lys. 576. The account which Theophrastus (H. P. vi. 1. 3) gives of it is copied by Pliny, N. H. xxi. 54. In the Book of Genesis, iii. 18, the words which we translate "thorns and thistles" are by the LXX translated ἀκάνθας καὶ τριβόλους.

1004. γλισχρ-αντιλογεσιπτερίπτου] *tenacious, disputatious, accursed*.

1005. εἰς Ἀκαδήμειαν] The Academy, the most famous "recreation ground" of Athens, originally laid out and planted by the liberality of Cimon (Plutarch, Cimon, chap. 13), was situated about three-quarters of a mile beyond the city walls in a north-westerly direction. "It is on the lowest level" of the plain (Leake i.

197), a circumstance which may account for the compound κατιῶν here, and in Pausanias i. 29. 2 ἐγγυτάτω δὲ Ἀκαδημία, χωρίον ποτὲ ἀνδρὸς ἰδιώτου, γυμνάσιον δὲ ἐπ' ἐμοῦ. κατιοῦσι δ' ἐς αὐτὸν, περίβολός ἐστιν Ἀρτέμιδος κ.τ.λ.—ὑπὸ ταῖς μορίαις. "Fama erat, primum duodecim surculos oleae ex arce deplantatas esse in Academiam ad templum Minervae, ubi ara Jovis Morion: hinc caeteras esse propagatas. Müller, 'De Minervae Poliadiis sacris et aede,' chap. v (where much information on the subject is collected). It is from this propagation or partition that Wordsworth (Athens and Attica, p. 137, note) derives their name. 'Μορία ἐλαία,' he says, 'is olea partitiva; the word itself (from μείρω) still survives in its compound συμμορία, "a class"' (1852).

1006. καλὰ μὲν] as the cheapest, most easily obtained, and most unostentatious material. τὸν δὲ στῆφανον τοῦ καλάμου προέκρινεν, ὡς ἀπλούστερον ὄντα καὶ ἀπερίεργον.—Scholiast.

Not learning to prate as your idlers debate with marvellous prickly dispute,  
 Nor dragged into Court day by day to make sport in some small disagreeable suit :  
 But you will below to the Academe go, and under the olives contend  
 With your chaplet of reed, in a contest of speed with some excellent rival and friend :  
 All fragrant with woodbine and peaceful content, and the leaf which the lime blossoms  
 fling,

When the plane whispers love to the elm in the grove in the beautiful season of Spring.

If then you'll obey and do what I say,  
 And follow with me the more excellent way,  
 Your chest shall be white, your skin shall be bright,  
 Your arms shall be tight, your tongue shall be slight,  
 And everything else shall be proper and right.

1007. *μίλακος*] This is probably the Italian honeysuckle; see the note on Birds 216. *λεύκη* is universally translated "the white poplar"; and no doubt *λεύκη*, standing alone, has that signification; see Theophrastus, H. P. iii. 14. 2, &c. But the epithet *φυλλοβολοῦσα* is attached to it for the very purpose of *distinguishing* it from the poplar, which has neither the fragrance nor the *φυλλοβολία* attributed here to the *λεύκη φυλλοβολοῦσα*. The *λεύκη φυλλοβολοῦσα* is the *lime-tree*, the delicious fragrance of which is familiar to us all, and the shedding of whose pale bractes and peduncles makes such a litter on our lawns soon after midsummer. The epithet *φυλλοβολοῦσα* is of course merely a description of the tree, and has no reference to the season at which the *φυλλοβολία* occurs; and the suggestions which have been made for the alteration of the text on the ground that the *φυλλοβολία* does not take place in the spring, arise from a misunder-

standing of the language used. It may be observed that one kind of lime is called "the white lime," "the leaves being snow-white underneath," but I do not know if that particular kind is indigenous in Greece.

1008. *πελέα*] This is undoubtedly the *elm*. Pliny, translating from Theophrastus, invariably renders *πελέα* by "*ulmus*"; as, for example, in his N. H. xvi. 29 compared with Theophrastus, H. P. iii. 14. 1. The idea of one tree whispering to another has found many imitators.

1010. *πρὸς τοῦτοις*] Mr. Starkie thinks that *πρὸς* is here used adverbially, as in Lys. 628, 1238, Frogs 611; but there is not in this line any pronounced *addition* to the idea expressed in the preceding line; nor can I believe that Aristophanes would have written *πρὸς* in this unusual sense immediately before *τούτοις*; see Frogs 697 and the note there. It seems here to be a mere repetition of the *πρὸς* in *προσέχης*.

ἦν δ' ἄπερ οἱ νῦν ἐπιτηδεύης, 1015  
 πρῶτα μὲν ἔξεις <sup>complete</sup> χροίαν ὥχραν, <sup>scale</sup>  
 ὤμους μικροὺς, στήθος λεπτὸν,  
 γλῶτταν μεγάλην, <sup>found</sup> πυγὴν μικράν,  
 κωλὴν μεγάλην, <sup>double</sup> ψήφισμα μακρόν,  
 καὶ σ' ἀναπείσει <sup>persuade</sup>  
 τὸ μὲν αἰσχρὸν ἅπαν καλὸν ἡγεῖσθαι, 1020  
 τὸ καλὸν δ' αἰσχρόν·  
 καὶ πρὸς τοῦτοις τῆς Ἀντιμάχου  
 καταπυγούνης σ' ἀναπλήσει.

ΧΟ. ὦ καλλίπυργον σοφίαν κλεινοτάτην ἐπασκῶν, [ἀντ.]  
 ὡς ἡδύ σου τοῖσι λόγοις σῶφρον ἐπεστὶν ἄνθος.  
 εὐδαίμονες δ' ἦσαν ἄρ' οἱ ζῶντες ὅτ' ἦς τῶν προτέρων.  
 πρὸς οὖν τάδ', ὦ κομψόπρεπῃ μούσῃ ἔχων, 1030  
 δεινὸν δέ σε λέγειν τι καινόν, ὡς εὐδοκίμηκεν ἄνθρωπον.  
 δεινῶν δέ σοι βουλευμάτων ἔοικε δεινὸν πρὸς αὐτὸν,  
 εἶπερ τὸν ἄνδρ' ὑπερβαλεῖ καὶ μὴ γέλωτ' ὀφλήσεις. 1035

ΑΔ. καὶ μὴν ἔγωγ' ἐπνιγόμεν τὰ σπλάγχνα, κάπεθύμου  
 ἅπαντα ταῦτ' ἐναντίαις γνώμασι συνταράξαι.  
 ἐγὼ γὰρ ἦτταν μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην  
 ἐν τοῖσι φροντισταῖσιν, ὅτι πρῶτιστος ἐπενόησα  
 τοῖσιν νόμοις καὶ ταῖς δίκαις τάναντί' ἀντιλέξαι. 1040  
 καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,

1022. 'Αντιμάχου] οὗτος εἰς θηλύτητα κομφοδεύεται.—Scholiast. He is not supposed to be the Antimachus whose meanness as Choregus is mentioned in Ach. 1150–73.

1024. ὦ καλλίπυργον . . . εὐδοκίμηκεν ἄνθρωπον] These five lines are antistrophical to those commencing νῦν δείξεται, 950 supra. Hitherto the Clouds, as the

special deities of the sophists, have been naturally on their side; but now they take up their proper position as a Chorus, and reflect the Poet's own views.

1028. εὐδαίμονες κ.τ.λ.] Happy were they of old time who lived when thou wert in vogue. For ὅτ' ἦς the MSS. and editions read either ἦν ἡ καὶ ἦς or τοῦτ' ἐπὶ.



But if you pursue what men nowadays do,  
 You will have, to begin, a cold pallid skin,  
 Arms small and chest weak, tongue practised to speak,  
 Special laws very long, and the symptoms all strong  
 Which show that your life is licentious and wrong.  
 And your mind he'll prepare so that foul to be fair  
 And fair to be foul you shall always declare ;  
 And you'll find yourself soon, if you listen to him,  
 With the filth of Antimachus filled to the brim !

CHORUS.

O glorious Sage ! with loveliest Wisdom teeming !  
 Sweet on thy words does ancient Virtue rest !  
 Thrice happy they who watched thy Youth's bright beaming !  
 Thou of the vaunted genius, do thy best ;  
 This man has gained applause : His Wisdom stands confest.  
 And you with clever words and thoughts must needs your case adorn  
 Else he will surely win the day, and you retreat with scorn.

WRONG L. Aye, say you so ? why I have been half-burst ; I do so long  
 To overthrow his arguments with arguments more strong.  
 I am the Lesser Logic ? True : these Schoolmen call me so,  
 Simply because I was the first of all mankind to show  
 How old established rules and laws might contradicted be :  
 And this, as you may guess, is worth a thousand pounds to me,

Each of these readings is unsuitable in itself, but the two together seem to point to  $\delta\tau'$   $\eta\varsigma$  which satisfies both the sense and the metre. Cf. Lys. 666  $\delta\tau'$   $\eta\mu\epsilon\nu$ , and supra 962.

1038.  $\eta\tau\tau\omega\nu$  λόγος] In the first mention of the λόγοι (supra 113) they are called  $\delta$  κρείττων καὶ  $\delta$  ἥττων ; and the latter name is repeated in the line which follows. Both names occur again 883 and 1337, and  $\eta\tau\tau\omega\nu$  893, 1445, 1452,

and here. But he is called  $\delta$  ἀδίκος λόγος, supra 116, 885, and ἀδικώτατος, supra 657. The reason here given for calling him the ἥττων λόγος is that he always undertook τοὺς ἥττονας λόγους, the causes supposed to be the inferior.

1041. στατήρων] Probably here, as in Plutus 816, he means the gold stater, which though not an Athenian coinage was familiarly known at Athens, being current not only in the Persian empire

- αἰρούμενον τοὺς ἥττονας λόγους ἔπειτα νικᾶν.  
 σκέψαι δὲ τὴν παιδευσιν ἢ πέποιθεν ὥς ἐλέγξω. *sc. that* *sc. that* *sc. that*  
 ὅστις σε θερμῷ φησι λουσθαὶ πρῶτον οὐκ ἔασειν.  
 καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά; *sc. that* *sc. that* *sc. that* 1045  
 ΔΙ. ὅτι ἡ κάκιστος ἐστὶ καὶ δειλὸν ποιεῖ τὸν ἄνδρα.  
 ΑΔ. ἐπίσχε· εὐθὺς γάρ σε μέσον ἔχω λαβὼν ἄφυκτον.  
 καὶ μοι φράσον, τῶν τοῦ Διὸς παίδων “τίν’ ἄνδρ’ ἄριστον”  
 ψυχὴν νομίζεις, εἰπέ, καὶ πλείστους πόνους πονῆσαι;  
 ΔΙ. ἐγὼ μὲν οὐδέν’ Ἡρακλέους βελτίον’ ἄνδρα κρίνω. 1050  
 ΑΔ. ποῦ ψυχρὰ δῆτα πόποτ’ εἶδες Ἡράκλεια λουτρά;  
 καίτοι τίς ἀνδρείότερος ἦν; ΔΙ. ταυτ’ ἐστὶ ταυτ’ ἐκεῖνα,  
 ἃ τῶν νεανίσκων αἰεὶ δι’ ἡμέρας λαλούντων  
 πλήρεις τὸ βαλανεῖον ποιεῖ, κένας δὲ τὰς παλαιστρος.  
 ΑΔ. εἰτ’ ἐν ἀγορᾷ τὴν διατριβὴν ψέγεις, ἐγὼ δ’ ἐπαινῶ. 1055  
 εἰ γὰρ πονηρὸν ἦν, Ὁμηρος οὐδέ ποτ’ ἂν ἐποίει  
 τὸν Νέστωρ’ ἀγορητὴν ἂν οὐδὲ τοὺς σοφοὺς ἅπαντας.  
 ἄνεμι δὴτ’ ἐντεῦθεν εἰς τὴν γλῶτταν, ἣν οὐδὲ μὲν  
 οὐ φησι χρῆναι τοὺς νέους ἀσκεῖν, ἐγὼ δὲ φημί.  
 καὶ σωφρονεῖν αὐτῷ φησὶ χρῆναι· δύο κακὰ μεγίστα. 1060  
 ἐπεὶ σὺ διὰ τὸ σωφρονεῖν τῷ πόποτ’ εἶδες ἤδη  
 ἀγαθὸν τι γενόμενον, φράσον, καί μ’ ἐξέλεγξόν εἰπών.

but in many of the smaller states in the neighbourhood of Hellas. Its value varied, but it may be taken as generally approximating to the value of our guinea. See the Commentary on Eccl. 601, Plutus 816.

1045. ψέγεις τὰ θερμὰ λουτρά] The habitual use of warm baths was, as Bp. Blomfield (at Choeph. 658) observes, always considered a luxurious thing. And he refers to the lines of Hermippus cited by Athenaeus i. 32 (p. 18 C):

μὰ τὸν Δί’ οὐ μέντοι μεθύειν τὸν ἄνδρα χρὴ  
 τὸν ἀγαθόν, οὐδὲ θερμολουτεῖν, ἃ σὺ ποιεῖς,

and to the remarks of Eustathius on Odyssey viii. 248, where Alcinous says that the Phaeacians love the dance and song, and the banquet and warm baths; and πολλή ἡ τῶν Φαιάκων τρυφή (comments

the old archbishop) εἰ μὴ δὲ ψυχρολουτροῦσι κατὰ τὴν βασιλικὴν κόρην (that is, like Nausicaa, bathing in the sea) ἀλλὰ θερμοῖς λοετροῖς χαίρουσιν, ἅπερ ἡ κωμωδία σκώπτει (referring to the present pas-

To take the feebler cause, and yet to win the disputation.  
 And mark me now, how I'll confute his boasted Education!  
 You said that always from warm baths the stripling must abstain:  
 Why must he? on what grounds do you of these warm baths complain?

RIGHT L. Why it's the worst thing possible, it quite unstrings a man.

WRONG L. Hold there: I've got you round the waist: escape me if you can.  
 And first: of all the sons of Zeus which think you was the best?  
 Which was the manliest? which endured more toils than all the rest?

RIGHT L. Well, I suppose that Heracles was bravest and most bold.

WRONG L. And are the baths of Heracles so wonderfully cold?  
 Aha! you blame warm baths, I think. RIGHT L. This, this is what  
 they say:

This is the stuff our precious youths are chattering all the day!  
 This is what makes them haunt the baths, and shun the manlier Games!

WRONG L. Well then, we'll take the Forum next: I praise it, and he blames.  
 But if it *was* so bad, do you think old Homer would have made  
 Nestor and all his worthies ply a real forensic trade?  
 Well: then he says a stripling's tongue should always idle be:  
 I say it should be used of course: so there we disagree.  
 And next he says you must be chaste. A most preposterous plan!  
 Come, tell me did you ever know one single blessed man  
 Gain the least good by chastity? come, prove I'm wrong: make haste.

age).

1047. σὲ μέσον ἔχω] A wrestling phrase, meaning that the speaker has his opponent at his mercy. See the Commentary on Ach. 566.—λαβὼν ἄφικτον (scilicet λαβήν), *having grasped you with a grasp from which you can never escape.*

1048. τίν' ἀνδρ' ἀριστον] Bergler refers to Herc. Fur. 183, where Amphitryon, speaking of Heracles, says

ἑοῦ τίν' ἀνδρ' ἀριστον ἐγμρίαιεν ἄν;  
 ἢ οὐ παῖδα τὸν ἐμόν;

1051. 'Ηράκλεια λουτρά] The expression λουτρά 'Ηράκλεια τὰ θερμά was proverbial. "Warm springs were called baths of Heracles, because, according to the legend, the first sprang up at Thermopylae to refresh Heracles when he was tired and weary, after one of his labours. Cf. Hdt. vii. 176" (1852).

1057. ἀγορητήν] Nestor is called λιγὺς Πυλίων ἀγορητής in Iliad i. 248 and iv. 293. And in both Iliad and Odyssey ἀγορητής is always a title of honour.



- ΔΙ. πολλοῖς. ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.  
 ΑΔ. μάχαιραν; ἀστείον γε κέρρος ἔλαβεν ὁ κακοδαίμων.  
 Ὑπέρβολος δ' οὐκ τῶν λύχνων πλείν ἢ τάλαντα πολλὰ 1065  
 εἴληφε διὰ πονηρίαν, ἀλλ' οὐ μὰ Δί' οὐ μάχαιραν.  
 ΔΙ. καὶ τὴν Θέτιν γ' ἔγνευε διὰ τὸ σωφρονεῖν ὁ Πηλεὺς.  
 ΑΔ. κατ' ἀπολιποῦσά γ' αὐτὸν ὥχετ' οὐ γὰρ ἦν ὑβριστής.  
 οὐδ' ἡδὺς ἐν τοῖς στρώμασιν τὴν νύκτα παννυχίζειν.  
 γυνὴ δὲ σιναμῶρουμένη χαίρει· σὺ δ' εἰ κρόνιππος 1070  
 σκέψαι γὰρ, ὦ μεράκιον, ἐν τῷ σωφρονεῖν ἅπαντα  
 ἄνεστιν, ἡδονῶν θ' ὅσων μέλλεις ἀποστερεῖσθαι,  
 παίδων, γυναικῶν, κοττάβων, ὄψων, πότων, κιχλισμῶν.  
 καίτοι τί σοι ζῆν ἄξιον, τούτων ἔαν στερηθῆς;  
 εἰν. πάρεμ' ἐντεύθεν ἐς τὰς τῆς φύσεως ἀνάγκας. 1075  
 ἡμαρτες, ἡράσθης, ἐμοίχευσάς τι, κατ' ἐλήφθης.  
 ἀπόλωλας· ἀδύνατος γὰρ εἰ λέγειν. ἐμοὶ δ' ὁμιλῶν  
 χρῶ τῇ φύσει, σκίρτα, γέλα, νόμιζε μηδὲν αἰσχρόν.  
 μοιχὸς γὰρ ἦν τύχης ἀλούς, τὰδ' ἀντερεῖς πρὸς αὐτὸν,  
 ὥς οὐδὲν ἡδίκηκας· εἴτ' εἰς τὸν Δί' ἐπανενεγκεῖν, 1080  
 ἔπεινα φέρω refer

1063. μάχαιραν] "The story is given by the Scholiast to Pindar, Nem. iv. 88. Ἱππολύτου θυγάτηρ γέγονε Κρηθίς Ἀκάστου γαμετή, ἥτις τῷ Πηλεὶ ἐρωτικῶς διατιθείσα, καὶ μὴ πείσασα συνελθεῖν αὐτὸν, φθάσασα τῷ Ἀκάστῳ ὡς ἄσεμνον ἢ βίαιον δέβαλεν. ὁ δὲ κατακούσας καὶ προφασισιάμενος ἤγαγεν ἐπὶ τὰ ἀπέρημα (valde deserta) τοῦ Πηλίου, καὶ καταλείψας θηρίους ὑποπεσεῖν αὐτὸν, ἱπαναχωρεῖ. φασὶ δὲ τοὺς Θεοὺς τῆς

ΣΩΦΡΟΣΥΝΗΣ οἰκτειράντας τὸν Πηλέα, "Ἡφαιστον ἐξαποστεῖλαι· τὸν δὲ μάχαιραν ἔχοντα τῷ Πηλεὶ δωρήσασθαι, ἣ τὰ προσπίπτοντα τῶν θηρίων διαχρῶμενος εἰς Θεσσαλίαν κατῆλθε. καὶ κατελθὼν κατεπολέμησεν Ἀκαστον καὶ τὴν Ἰωλκόν. The wife of Acastus, called by others Astydamia, is by the Scholiast to Aristophanes (ad loc.), Pindar (l. c.), and Horace, named Hippolyte after her father,

Narrat paene datum Pelea Tartaro

Magnessam Hippolyten dum fugit abstinens.—Ode iii. 7. 17:

where abstinens is the σῶφρων of our text" (1852).

1065. Ὑπέρβολος] See supra 876 and the note there.

1068. οὐ γὰρ ἦν ὑβριστής] The ἄδικος λόγος is not justified in the reason which he gives for the flight of Thetis. The story went that when Achilles was born

- RIGHT L. Yes, many, many ! Peleus gained a sword by being chaste.  
 WRONG L. A sword indeed ! a wondrous meed the unlucky fool obtained.  
 Hyperbolus the Lamp-maker hath many a talent gained  
 By knavish tricks which I have taught : but not a sword, no, no !  
 RIGHT L. Then Peleus did to his chaste life the bed of Thetis owe.  
 WRONG L. And then she cut and ran away ! for nothing so engages  
 A woman's heart as forward warmth, old shred of those dark Ages !  
 For take this chastity, young man : sift it inside and out :  
 Count all the pleasures, all the joys, it bids you live without :  
 No kind of dames, no kind of games, no laughing, feasting, drinking,—  
 Why life itself is little worth without these joys, I'm thinking.—  
 Well I must notice now the wants by Nature's self implanted ;  
 You love, seduce, you can't help that, you're caught, convicted. Granted.  
 You're done for ; you can't say one word : while if you follow me  
 Indulge your genius, laugh and quaff, hold nothing base to be.  
 Why if you're in adultery caught, your pleas will still be ample :  
 You've done no wrong, you'll say, and then bring Zeus as your example.

his mother, seeking to render him immortal, was for purging him from the mortal element which he had derived from his father by putting him in the fire, that Peleus interposed, and that Thetis thereupon left her husband and child, and returned to her Nereid sisters, Apollodorus iii. 13. 6 (§ 171). *συναμωρεῖν*, two lines below, is equivalent

to *ὑβρίζειν*, to be rough with, to treat insolently.

1080. *εἰς τὸν Δι' ἐπανεγκέιν*] "This reasoning is placed by Euripides in the mouths of numberless of his characters. Perhaps the most apposite of all the passages adduced by Commentators is Troad. 948, where Helen says to Menelaus,

*τὴν Θεὸν (Venerem nempe) κόλαζε, καὶ Διὸς κρείσσων γενοῦ,*  
*ὃς τῶν μὲν ἄλλων δαιμόνων ἔχει κράτος*  
*κείνης δὲ δοῦλός ἐστι· συγγνώμη δ' ἔμοι.*

Falstaff, in the Merry Wives of Windsor (act v, scene 5), draws largely on the same arguments. We have seen, at 904 supra, what was Plato's teaching on such subjects, but as Saint Augustine says in a noble passage of his noble work (Civ.

Dei, ii. 7), Omnes cultores talium Deorum mox, ut eos libido perpulerit, magis intuentur quid Jupiter fecerit quam quid docuerit Plato, vel censuerit Cato. Hinc apud Terentium (Eunuch. iii. 5) flagitiosus adolescens spectat tabulam quan-

- κακείνος ὡς ἤττων ἔρωτός ἐστι καὶ γυναικῶν·  
καίτοι σὺ θνητὸς ὢν θεοῦ πῶς μείζον ἂν δύναιο;
- ΔΙ. τί δ' ἦν ραφανιδωθῇ πιθόμενός σοι τέφρα τε τιλθῇ;  
ἔξει τινα γνώμην λέγειν, τὸ μὴ εὐρύπρωκτος εἶναι;
- ΑΔ. ἦν δ' εὐρύπρωκτος ἦ, τί πείσεται κακόν; 1085
- ΔΙ. τί μὲν οὖν ἂν ἔτι μείζον πάθοι τούτου ποτέ;
- ΑΔ. τί δῆτ' ἔρεῖς, ἦν τοῦτο νικηθῆς ἐμοῦ;
- ΔΙ. σιγήσομαι, τί δ' ἄλλο; ΑΔ. φέρε δὴ μοι φράσον·  
συνηγοροῦσιν ἐκ τίνων;
- ΔΙ. ἐξ εὐρυπρώκτων. ΑΔ. πείδομαι. 1090  
τί δαί; τραγωδοῦς' ἐκ τίνων;
- ΔΙ. ἐξ εὐρυπρώκτων. ΑΔ. εὐ λέγεις.  
δημηγοροῦσι δ' ἐκ τίνων;
- ΔΙ. ἐξ εὐρυπρώκτων. ΑΔ. ἄρα δῆτ'  
ἔγνωκας ὡς οὐδὲν λέγεις; 1095  
καὶ τῶν θεᾶτων ὁπότεροι  
πλείους σκόπει. ΔΙ. καὶ δὴ σκοπῶ.
- ΑΔ. τί δῆθ' ὀρᾷ;
- ΔΙ. πολὺ πλείονας, νῆ τοὺς θεοὺς,  
τοὺς εὐρυπρώκτους· τουτονὶ  
γούν οἶδ' ἐγὼ κάκεινονι  
καὶ τὸν κομήτην τουτονί. 1100
- ΑΔ. τί δῆτ' ἔρεῖς;
- ΔΙ. ἡττήμεθ', ὦ κινούμενοι,  
yield to the power

dam pictam in pariete, ubi inerat pictura haec, Jovem quo pacto Danaae misisse aiunt in gremium quondam imbrem aureum: atque ab hac tanta auctoritate adhibet patrocinium turpitudini suae, cum in ea se jactat imitari Deum, 'At quem Deum,' inquit, 'Qui templa coeli summo sonitu concutit: ego homuncio id non facerem? Ego vero illud feci ac

lubens' (1852).

1083. ραφανιδωθῇ] "οὐτω γὰρ τοὺς ἀλόντας μοιχοὺς ἤκιζον" ραφανίδας λαμβάνοντες καθίσαν εἰς τοὺς πρωκτοὺς αὐτῶν, καὶ παρατίλλοντες αὐτοὺς τέφραν θερμὴν ἐπέπασσον.—Scholiast. In Roman times the sea-mullet was substituted for the radish: 'quosdam moechos et mugilis intrat,' Juv. x. 317. Catullus (xv. 19)



He fell before the wondrous powers by Love and Beauty wielded :  
And how can you, the Mortal, stand, where He, the Immortal, yielded ?

RIGHT L. Aye, but suppose in spite of all, he must be wedged and sanded :  
Won't he be probed, or else can you prevent it ? now be candid.

WRONG L. And what's the damage if it should be so ?

RIGHT L. What greater damage can the young man know ?

WRONG L. What will you do, if this dispute I win ?

RIGHT L. I'll be for ever silent. WRONG L. Good, begin.

The Counsellor : from whence comes he ?

RIGHT L. From probed adulterers. WRONG L. I agree.

The Tragic Poets : whence are they ?

RIGHT L. From probed adulterers. WRONG L. So I say.

The Orators : what class of men ?

RIGHT L. All probed adulterers. WRONG L. Right again.

You feel your error, I'll engage,

But look once more around the stage,

Survey the audience, which they be,

Probed or not Probed. RIGHT L. I see, I see.

WRONG L. Well, give your verdict. RIGHT L. It must go

For probed adulterers : him I know,

And him, and him : the Probed are most.

WRONG L. How stand we then ? RIGHT L. I own, I've lost.

joins both punishments, 'quem Per-current raphanique mugilesque.' See Achilles Statius there, who says that Horace refers to this mode of punishment, Serm. i. 2. 133. 'Ne nummi pereant, aut pyga, aut denique fama' (of an adulterer)" (1852). See also Plutus 168 and the Commentary there; Lucian, "De Morte Peregrini" 9; Alciphron iii. 62.

1090. ἐξ εὐρυπρώκτων] The ἄδικος λόγος is proposing to show that εὐρύπρωκτος

εἶναι at Athens is no great matter ; but the εὐρυπρωκτία, which he declares to be so common, is that of the boy love and not that of the detected adulterer. This is made quite plain by line 1103 infra. In the translation it seemed better to keep the reference throughout to the latter kind of εὐρυπρωκτία. The charge here is perfectly general, and it is not desirable to attempt to guess who are the individuals aimed at in each case.

πρὸς τῶν θεῶν δέξασθέ μου <sup>δεχομαι take receive</sup>  
 θοιμάτιον, ὥς <sup>desert from a place</sup>  
 ἐξαιτομολῶ πρὸς ὑμᾶς.

ΣΩ. τί δῆτα; πότερα τοῦτον ἀπάγεσθαι λαβὼν 1105  
 βούλει τὸν νῖδν, ἢ διδάσκω σοι λέγειν;

ΣΤ. δίδασκε καὶ κδλαζε, καὶ μέμνησ' ὅπως <sup>harden</sup>  
 εὖ μοι στρόμψεις αὐτὸν, ἐπὶ μὲν θάτερα- <sup>to the other</sup>  
 οἶαν δικιδίοις, τὴν δ' ἑτέραν αὐτοῦ γνάθον <sup>mouth</sup>  
 στόμωσθν οἶαν ἐς τὰ μείζω πράγματα. 1110

ΣΩ. ἀμέλει, κομiei τοῦτον σοφιστὴν δεξιόν. <sup>clever</sup>

ΣΤ. ὥχρον μὲν οὖν ἔγωγε καὶ κακοδαίμονα.

ΧΟ. χωρεíte νυν. οἶμαι δέ σοι ταῦτα μεταμελήσειν. <sup>regret</sup>

τοὺς κριτὰς ἃ κερδανούσιν, ἦν τι τόνδε τὸν χορὸν 1115

ὠφελῶσ' ἐκ τῶν δικαίων, βουλόμεσθ' ἡμεῖς φράσαι.

πρῶτα μὲν γὰρ, ἦν νεᾶν βούλῃσθ' ἐν ὥρᾳ τοὺς ἀγροὺς,

1103. δέξασθέ μου θοιμάτιον] "ἵνα μὴ ἐμποδίζοιτο τῷ δρόμῳ.—Scholiast. So Hermann, Dindorf, Mitchell. Brunck calls this interpretation ineptissima, and would refer it to the γυμνοὺς εἰσιέναι νομίζεται of v. 498. The word ἐξαιτομολῶ,

however, seems to restrict us to the idea of deserting one camp for another, and it may only signify the speaker's throwing off his old military dress before he deserts to his new allies. Compare Horace, Ode iii. 16. 22:

Nil cupientium

NUDUS castra peto, et TRANSFUGA divitum  
 Partes linquere gestio.

The κινουμένοι, says Hermann, are the spectators, not the Socratici. In support of this I would adduce the passage quoted by Mr. Gilbert Cooper from the eighth Dissertation of Maximus Tyrius: οὐδὲ Ἀριστοφάνης τὰ Σωκράτους ἐν Διονυσίοις κωμῶδων, ὁ δεινότατος τῶν κατηγορῶν, ἐλοιδορήσατο τῷ ἔρωτι τοῦ Σωκράτους. If the contrary opinion be adopted, compare Juvenal ii. 10 'Inter Socraticos notissima fossa cinaedos': for there is no need to read Sotadicos there.

The imputation was only too commonly cast upon Socrates. It was founded, no doubt, on such passages as Phaedrus 249 Α περὸνται ἡ ψυχὴ ἢ τοῦ φιλοσοφῆσαντος ἀδόλως, ἢ παιδεραστήσαντος μετὰ φιλοσοφίας. See the whole of the myth from which these words are taken. But there, as Bentley truly says (Phalaris xiii), 'the word was used metaphorically, and though it had better been let alone, and no scandal been given by it, yet in itself the metaphor was proper

O Cinaeds, Cinaeds, take my robe!  
 Your words have won, to you I run  
 To live and die with glorious Probe!

SOCR. Well, what do you want? to take away your son  
 At once, or shall I teach him how to speak?

STREPS. Teach him, and flog him, and be sure you well  
 Sharpen his mother wit, grind the one edge  
 Fit for my little law-suits, and the other  
 Why make that serve for more important matters.

SOCR. O, never fear! He'll make a splendid sophist.

STREPS. Well, well, I hope he'll be a poor pale rascal.

CHORUS. Go: but in us the thought is strong, you will repent of this ere long.  
 Now we wish to tell the Judges all the blessings they shall gain  
 If, as Justice plainly warrants, we the worthy prize obtain.  
 First, whenever in the Season ye would fain your fields renew,

and just. For a philosopher may be said to be the true *παίδων ἐραστής*, in opposition to the others: since what they admire in beauty out of impure lust, he loves and reverences as an image of the Divine Beauty" (1852).

1105. *τί δῆτα;*] The two Logics go out, and the Actors who represented them reappear in their original characters as Socrates and Strepsiades, the former entering from the Phrontisterium, the latter from his own house to see how his son's education is progressing. He had himself come in the first instance *βουλόμενος μαθεῖν λέγειν*, and has now brought his son for the same purpose. But Pheidippides has not yet learned anything from Socrates; he has merely listened to the dispute between the two *Λόγοι*, and Socrates wishes to know if his father considers that sufficient, or

whether the lad is still to be trained in the regular Socratic school. As Strepsiades desires his son to go through the whole course in which he himself had failed, we have now another Epirrhema, to account for the time during which the necessary instruction is being instilled into the youthful mind.

1115-30. THE SECOND EPIRRHEMA. This is constructed on much the same lines as the second Antepirrhema, lines 1102-17, of the Birds. The Chorus, in their character of Clouds, explain to the five judges the benefits which they will obtain if they decide in favour of the Play, and the misfortunes which will befall them if they decide against it. As to the five *κρίται*, see the Commentary on Eccl. 1154 and 1160.

1117. *νῆαν*] to renew the land, by ploughing and sowing. *ἀντὶ τοῦ ἀροτριᾶν καὶ*



ὑσομεν πρώτοισιν ὑμῖν, τοῖσι δ' ἄλλοις ὑστερον.

εἶτα τὸν καρπὸν τε καὶ τὰς ἀμπέλους φυλάξομεν,

ὥστε μήτ' αὐχμὸν πιέξειν μήτ' ἄγαν ἐπομβρίαν.

1120

ἣν δ' ἀτίμασθαι τις ἡμᾶς θνητὸς ὦν οὐσας θεὰς,

(προσχεῖτω τὸν νοῦν, πρὸς ἡμῶν οἷα πείσεται κακὰ,

λαμβάνων οὐτ' οἶνον οὐτ' ἄλλ' οὐδὲν ἐκ τοῦ χωρίου.

ἥνικ' ἂν γὰρ αἱ τ' ἐλαῖαι βλαστάνωσ' αἱ τ' ἀμπελοὶ,

ἀποκεκόφονται· τοιαύταις σφενδοναῖς παιήσομεν.

1125

ἣν δὲ πληθεύοντ' ἴδωμεν, ὑσομεν καὶ τοῦ τέγους

τὸν κέραμον αὐτοῦ χαλάσας στρογγύλαις συντρίψομεν.

κὰν γὰμῃ ποτ' αὐτὸς ἢ τῶν ξυγγενῶν ἢ τῶν φίλων,

ὑσομεν τὴν νύκτα πᾶσαν· ὥστ' ἴσως βουλήσεται

κὰν ἐν Αἰγύπτῳ τυχεῖν ὦν μᾶλλον ἢ κρίναι κακῶς.

1130

ΣΤ. πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα,

εἴθ' ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν

δέδοικα καὶ πέφρικα καὶ βδελύττομαι,

εὐθὺς μετὰ ταύτην ἔσθ' ἔνη τε καὶ νέα.

πᾶς γάρ τις ὁμνῷ, οἷς ὀφείλων τυγχάνω,

1135

σπεῖρειν, says the Scholiast, adding ἐν ὥρᾳ· ἀντὶ τοῦ ἐν καιρῷ.

1127. τὸν κέραμον] the tiling. τὰς ἐν τῇ στέγῃ κεραμίδας.—Scholiast.

1129. τὴν νύκτα] ὅτε ἀνάγκη ἐστὶ μετελθεῖν τὴν νύμφην.—Scholiast.

1130. ἐν Αἰγύπτῳ] "Because no rain, it was supposed, ever fell there. Other interpretations are given, but this is no doubt the correct one. It did rain there once, according to Herodotus: "Υσθησαν αὖ Θῆβαι ψακάδι, iii. 10: but that was at such a time that the Egyptians could never have wished it to rain again: it was just before the terrible invasion of Cambyses. However rain though very scarce is not

wholly unknown in Egypt" (1852).

1131. πέμπτη, κ.τ.λ.] ἐξέρχεται ὁ Στρεψιάδης ἀριθμῶν τὰς ἡμέρας.—Scholiast. The Epirrhema, as already mentioned, is supposed to represent a considerable period of time, a period long enough for Pheidippides to have gone through the entire course of training in the Phrontisterium. Strepsiadēs again comes out of his house, lamenting the near approach of the day when he will be called upon to pay his creditors, but trusting that his son was by this time become a perfect and accomplished sophist, capable of getting him out of all his difficulties.

1133. δέδοικα κ.τ.λ.] This line is

*Alciphron*  
 All the world shall wait expectant till we've poured our rain on you :  
 Then of all your crops and vineyards we will take the utmost care  
 So that neither drought oppress them, nor the heavy rain impair.  
 But if any one amongst you dare to treat our claims with scorn,  
 Mortal he, the Clouds immortal, better had he ne'er been born !  
 He from his estates shall gather neither corn, nor oil, nor wine,  
 For whenever blossoms sparkle on the olive or the vine  
 They shall all at once be blighted : we will ply our slings so true.  
 And if ever we behold him building up his mansions new,  
 With our tight and nipping hailstones we will all his tiles destroy.  
 But if he, his friends or kinsfolk, would a marriage-feast enjoy,  
 All night long we'll pour in torrents : so perchance he'll rather pray  
 To endure the drought of Egypt, than decide amiss to-day !

STREPS. The fifth, the fourth, the third, and then the second,  
 And then that day which more than all the rest  
 I loathe and shrink from and abominate,  
 Then comes at once that hateful Old-and-New day.  
 And every single blessed dun has sworn

borrowed by Alciphron (ii. 1. 1) where Lamia is flattering her lover, Demetrius Poliorcetes, by telling him how terrible he looks at the head of his troops. As for me, she says, *πέφρικα καὶ δέδουκα καὶ ταραύττομαι*. She of course could not say *βδελύττομαι*.

1134. *ἐν ἡ τε καὶ νέα*] "When the Greek year was lunar, the months were alternately thirty and twenty-nine days each, so that the new Moon (the moon's orbit being  $29\frac{1}{2}$  days) always fell on the last day of the month. Hence that day was called the Old-and-New, because at the beginning of the day the moon was still

on the wane, but before the close had begun to wax again. And this name was retained for the last day of the month, even when the month had ceased to be lunar. Pheidippides, infra 1181 sq., refers to the *month* what is said of the *moon*, and concludes that the Old-and-New ought to be two days, the last day of the old month and the first of the new ; but that the magistrates had thrown back the first of the new month upon the last of the old in order to get the stakes a day earlier" (1852). See Plutarch, Solon, chap. 25, and Alcibiades, chap. 20.

- θεῖς μοι πρυτανεῖ ἀπολεῖν μέ φησι κάξολεῖν,  
 ἐμοῦ μέτρι' ἄττα καὶ δίκαι' αἰτουμένον.  
 "ὦ δαιμόνιε, τὸ μέν τι νυνὶ μὴ λάβῃς,  
 τὸ δ' ἀναβαλοῦ μοι, τὸ δ' ἄφες, οὐ φασὶν ποτε  
 οὕτως ἀπολήψεσθ', ἀλλὰ λαιδοροῦσί με  
 ὡς ἄδικός εἰμι, καὶ δικάσεσθαι φασὶ μοι.  
 νῦν οὖν δικάζεσθων· ὀλίγον γάρ μοι μέλει,  
 εἴπερ μεμάθηκεν εὐ λέγειν Φειδιππίδης.  
 τάχα δ' εἶσομαι κόψας τὸ φροντιστήριον.  
 παῖ, ἡμὶ, παῖ παῖ. ΣΩ. Στρεψιάδην ἀσπάζομαι.  
 ΣΤ. κᾶ' ἄγωγέ σ'. ἀλλὰ τουτονὶ πρῶτον λαβέ.  
 χρὴ γὰρ ἐπιθαυμάζειν τι τὸν διδάσκαλον.  
 καὶ μοι τὸν υἱὸν, εἰ μεμάθηκε τὸν λόγον  
 ἐκείνον, εἴφ', ὃν ἀρτίως εἰσήγαγες.  
 ΣΩ. μεμάθηκεν. ΣΤ. εὖ γ', ὦ παμβασιλεί' Ἀπαιόλῃ.  
 ΣΩ. ὥστ' ἀποφύγοις ἂν ἦντιν' ἂν βούλῃ δίκην.  
 ΣΤ. καὶ μάρτυρες παρήσαν, ὅτ' ἐδανειζόμεν;

1140

1145

1150

1136. πρυτανεία] This was a sum of money which a litigant was required to deposit with the πρυτάνεις before commencing an action. These sums were calculated on the amount involved in the action (Pollux viii. 38), and formed no unimportant item in the Imperial revenue; see Wasps 659 and the Commentary there. The statement of Pollux that both Plaintiff and Defendant were required to make the deposit *before the action commenced*, πρὸ τῆς δίκης, is manifestly inadmissible, and should not have been accepted by Boeckh (P. E. iii. 8) and, I believe, all other writers on the subject. If that were the rule, no Defendant would ever make a deposit, and no action would ever commence.

Here there is much talk of the Plaintiff's deposit, but not a hint that Strep-siades also would have to make a deposit before an action could be brought against him. Pollux is the only writer responsible for the absurd statement that the Defendant had to make a deposit πρὸ τῆς δίκης, but several grammarians—Harpocration, Photius, Suidas—say that πρυτανεία were paid by both Plaintiff and Defendant, and probably the Defendant was required to make the deposit before being admitted to defend the action. In this Comedy, however, we are concerned only with the πρυτανεία deposited by the Plaintiff.

1145. ἀσπάζομαι] "Aristophanes had apparently an aversion to this word as



He'll stake his gage, and ruin and destroy me.  
 And when I make a modest small request,  
 "O my good friend, part don't exact at present,  
 And part defer, and part remit," they swear  
 So they shall never touch it, and abuse me  
 As a rank swindler, threatening me with actions.  
 Now let them bring their actions! Who's afraid?  
 Not I: if these have taught my son to speak.  
 But here's the door: I'll knock and soon find out.  
 Boy! Ho there, boy! SOCR. I clasp Strepsiades.

STREPS. And I clasp you: but take this meal-bag first.

'Tis meet and right to glorify one's Tutors.

But tell me, tell me, has my son yet learnt

That Second Logic which he saw just now?

SOCR. He hath. STREPS. Hurrah! great Sovereign Knavery!

SOCR. You may escape whatever suit you please.

STREPS. What, if I borrowed before witnesses?

introduced by the 'enlightened' men of *χαίρειν*. Cf. Plutus 322-4:  
 the day to the exclusion of the old

*χαίρειν μὲν ὑμᾶς ἐστὶν, ἄνδρες δημόται,  
 ἀρχαῖον ἤδη προσαγορεύειν καὶ σαπρόν·  
 ἀσπάζομαι δ'.*

To say 'God bless you,' fellow burghers, now  
 Is deemed old fashioned, and quite antiquated,  
 So 'let me clasp you' "

(1852). See the Commentary on Plutus 322.

1146. *τουτονί*] *θύλακον αὐτῷ ἐπιδίδωσιν ἀλφίτων*. καὶ γὰρ ἄνω (669) εἶπε "διαλφιώσω σου κύκλωτήν κάρδοπον."—Scholiast.

1147. *ἐπιθαινμάζειν*] *to show one's admiration for, to pay respect to*. *δώροισι τιμᾶν*.—Scholiast.

1149. *ὃν ἀπρίως εἰσήγαγες*] Though Strepsiades had left the stage before

the *ἄδικος λόγος* had actually made his appearance, yet his last words with Socrates on leaving his son at the Phrontisterium had been a request on his part, and a promise on the part of Socrates, that the *λόγος* should be introduced, and he takes it for granted that this had been done; 882-8 supra.

1150. *Ἀπαιδότη*] *Trickery*; cf. supra 729.

ΣΩ. πολλῶ γε μᾶλλον, κὰν παρῶσι χίλιοι.

ΣΤ. "βοάσομαι τὰρα τὰν ὑπέρτονον  
βοάν. ἰὼ, κλάετ' ὀβολοστατάται, *triumphe!*  
αὐτοί τε καὶ τάρχαϊα καὶ τόκοι τόκων." 1155

οὐδὲν γὰρ ἂν με φλαῦρον ἐργάσαισθ' ἐτι.

οἷος ἐμοὶ τρέφεται *V. a. n. a. u. s. t.*

τοῖσδ' ἐνὶ δαίμασι παῖς,

ἀμφήκει γλώττη λάμπων, *Shave first*  
πρόβολος ἐμός, σωτήρ δόμοις, ἐχθροῖς βλάβη, 1160

λυσανίας πατρῶων μεγάλων κακῶν.

ὃν κάλεσον τρέχων ἔνδοθεν ὥς ἐμέ.

"ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων,

αἷε" σοῦ πατρός." 1165

ΣΩ. ὃδ' ἐκείνος ἀνὴρ.

ΣΤ. ὦ φίλος, ὦ φίλος.

ΣΩ. ἀπιθι λαβὼν τὸν υἱόν.

ΣΤ. ἰὼ ἰὼ τέκνον.

ἰὼ ἰοῦ ἰοῦ. 1170

1154. βοάσομαι . . . βοάν.] These words, we are told by the Scholiast, are borrowed from the "Satyrs," a comedy of Phrynichus. And the last two lines of this song of triumph are, as we shall see, borrowed with but slight alterations from the Hecuba of Euripides. And probably most of the lines between these two quotations are an adaptation or parody, or a series of adaptations or parodies, of lyrical passages in the Plays of Euripides or other writers.

1155. ὀβολοστατάται] *weighers-out of obols*; a contemptuous description of moneylenders; *εὐλογώτατα μισεῖται ἡ ὀβολοστατική*, Aristotle, Politics i. 3. 25. In Lucian's *Necymanteia*, 2, Menippus,

returning from the world of spirits, asks Philonides what men are doing in the world above. *Only the old story*, says Philonides, ἀρπάζουσιν, ἐπιιορκοῦσι, τοκογλυφοῦσιν, ὀβολοστατατοῦσιν. The word is common in Comedy, Harpocration tells us.

1160. ἀμφήκει γλώττη λάμπων] In the passage parodied the words were probably descriptive of a warrior, ἀμφήκει φασγάνῳ λάμπων. The verb is constantly used by Homer of the flashing of armour, λάμπε δὲ χαλκῷ σμερδαλέῳ, πάροιθε δὲ λάμπετο δουρὸς αἰχμὴ χαλκείη, and the like. The Scholiast refers the epithet ἀμφήκης to lines 1108-10 supra.

1161. πρόβολος] *champion*. Equivalent to *πρόμαχος*, Photius, Hesychius, Suidas.

SOCR. Before a thousand, and the more the merrier.

STREPS. "Then shall my song be loud and deep."

Weep, obol-weighers, weep, weep, weep,  
Ye, and your principals, and compound interests,  
For ye shall never pester me again.

*Such* a son have I bred,  
(He is within this door),

Born to inspire my foemen with dread,

Born his old father's house to restore :

Keen and polished of tongue is he,  
He my Champion and Guard shall be,  
He will set his old father free,  
Run you, and call him forth to me.

"O my child ! O my sweet ! come out, I entreat ;

'Tis the voice " of your sire.

SOCR. Here's the man you require.

STREPS. Joy, joy of my heart !

SOCR. Take your son and depart.

STREPS. O come, O come, my son, my son,

O dear ! O dear !

By Theodoret (H. E. i. 8, p. 28) St. Athanasius is styled *ὁ τῆς ἀληθείας πρόβoλος*. But strictly it means *a* (natural or artificial) *mole, dyke, breakwater*, or *rampart* thrown forward to protect the land from the inroads of the waves ; and so in the same History (iv. 25, p. 183) it is said that *Φλαβιανὸς καὶ Διόδωρος, καθάπερ τινὲς πρόβoλοι, τὰ προβάλλοντα διέλυνον κύματα*. And so Harpocration, Photius, and Hesychius say : *πρόβoλοι· αἰεὶς θάλασσαν προκείμεναι πέτραι, καὶ οἷον ἀκταὶ τινες. Δημοσθένους ἐν Φιλίπποις*. (Fourth Philippic 70, p. 148. So First against Aristogeiton 97, p. 795.)

1164. ὦ τέκνον, ὦ παῖ] These two lines are parodied from Hecuba 172, where Hecuba is calling her daughter Polyxena from the tent.

ὦ τέκνον, ὦ παῖ  
δυστανστάτης μητέρος ἔξελθ'  
ἔξελθ' οἴκων· αἶε μητέρος  
αὐδάν.

And a few lines later, as Polyxena emerges from the tent, the mother repeats *ὦ μοι τέκνον* ; just as here a few lines later, as Pheidippides emerges from the Phrontisterium, the father repeats *ὦ, ὦ, τέκνον*.



- ὡς ἡδομαί σου πρῶτα τὴν χροῖαν ἰδών.  
 νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικὸς  
 ἀντιλογικὸς, καὶ τοῦτο τούπιχώριον  
 ἀτεχνῶς ἐπανθεί, τὸ τί λέγεις σύ; καὶ δοκεῖν  
 ἀδικοῦντ' ἀδικεῖσθαι καὶ κακουργοῦντ' οἶδ' ὅτι  
 ἐπὶ τοῦ προσώπου τ' ἐστὶν Ἀττικὸν βλέπος.  
 νῦν οὖν ὅπως σώσεις μ', ἐπεὶ κάπῳλεσας. 1175
- ΦΕ. φοβεῖ δὲ δὴ τί; ΣΤ. τὴν ἔννην τε καὶ νέαν.  
 ΦΕ. ἔνη γάρ ἐστι καὶ νέα τις ἡμέρα;  
 ΣΤ. εἰς ἣν γε θήσειν τὰ πρυτανεία φασί μοι. 1180  
 ΦΕ. ἀπολοῦσ' ἄρ' αὐθ' οἱ θέντες· οὐ γὰρ ἔσθ' ὅπως  
 μί' ἡμέρα γένοιτ' ἂν ἡμέραι δύο.  
 ΣΤ. οὐκ ἂν γένοιτο; ΦΕ. πῶς γάρ; εἰ μὴ πέρ γ' ἅμα  
 αὐτὴ γένοιτ' ἂν γραῦς τε καὶ νέα γυνή.  
 ΣΤ. καὶ μὴν νενόμισται γ'. ΦΕ. οὐ γὰρ, οἶμαι, τὸν νόμον 1185  
 ἴσασιν ὀρθῶς ὃ τι νοεῖ. ΣΤ. νοεῖ δὲ τί;  
 ΦΕ. ὁ Σόλων ὁ παλαιὸς ἦν φιλόδημος τὴν φύσιν.  
 ΣΤ. τουτὶ μὲν οὐδέν πῶς πρὸς ἔννην τε καὶ νέαν.  
 ΦΕ. ἐκείνος οὖν τὴν κλήσιν εἰς δὴ ἡμέρας  
 ἔθηκεν, εἰς γε τὴν ἔννην τε καὶ νέαν, 1190  
 ἵν' αἱ θέσεις γίνοντο τῇ νομηνίᾳ.  
 ΣΤ. ἵνα δὴ τί τὴν ἔννην προσέθηκεν; ΦΕ. ἵν', ὦ μέλε,  
 παρόντες οἱ φεύγοντες ἡμέρα μιᾷ  
 πρότερον ἀπαλλάττοιγθ' ἐκόντες, εἰ δὲ μὴ,

1175. οἶδ' ὅτι] This is the reading of all the MSS. and (except for three recent editors who adopt Bentley's suggestion εἰποιέν) of all the editions. If correct, it must be taken either in the sense of οἶδ' ὅτι, *well I know* (*sat scio*, as Bergler and Brunck translate it) see Peace 365 and the note there; or else in the sense

of οἶδ' ὃ τι, *I know what*: in which case it would refer to some phrase familiar to the audience, but with which we are quite unacquainted.

1176. Ἀττικὸν βλέπος] What the "Attic look" was is explained by the preceding lines. It was the mark of the *ἄδικος λόγος*, and the sophistical system of education.

O joy, to see your beautiful complexion !  
 Aye now you have an aspect Negative  
 And Disputative, and our native query  
 Shines forth there "What d'ye say?" You've the true face  
 Which rogues put on, of injured innocence.  
 You have the regular Attic look about you.  
 So now, you save me, for 'twas you undid me.

PHEID. What is it ails you? STREPS. Why the Old-and-New day.

PHEID. And is there such a day as Old-and-New?

STREPS. Yes: that's the day they mean to stake their gages.

PHEID. They'll lose them if they stake them. What! do you think  
 That one day can be two days, both together?

STREPS. Why, can't it be so? PHEID. Surely not; or else  
 A woman might at once be old and young.

STREPS. Still, the law says so. PHEID. True: but I believe  
 They don't quite understand it. STREPS. You explain it.

PHEID. Old Solon had a democratic turn.

STREPS. Well, but that's nothing to the Old-and-New.

PHEID. Hence then he fixed that summonses be issued  
 For these two days, the old one and the new one,  
 So that the gage be staked on the New-month.

STREPS. What made him add "the old" then? PHEID. I will tell you  
 He wished the litigants to meet on *that* day  
 And compromise their quarrels: if they could not,

It may be contrasted with the mark of the *δικαίος λόγος* and the old system upon Cimon, given from a contemporary source in Plutarch's life of that illustrious Athenian (chap. 4) "Cimon," we are told, "had never been taught polite literature or any other of the liberal sciences then in fashion (*ἐπιχωριαζόντων*) among Hellenic people, and he was quite

a stranger to Attic sharpness and talkativeness (*δεινότητός τε καὶ στωμυλίας Ἀττικῆς*), and in his character there was great nobleness and simplicity."

1187. *φιλόδημος*] So at the commencement of the *De Corona* Demosthenes speaks of the laws which Solon had enacted *εὖρους ὦν ὑμῶν καὶ δημοτικός*.

*early in the morning* *he somewhat distressed*  
 ἔωθεν ὑπανιῶντο τῇ νομηνίᾳ.

1195

ΣΤ. πῶς οὐ δέχονται δῆτα τῇ νομηνίᾳ

*the magistrates* *the authorities* → ἀρχαὶ τὰ πρυτανεῖ', ἀλλ' ἔν τε καὶ νέα;

ΦΕ. ὅπερ οἱ προτένθαι γὰρ δοκοῦσί μοι ποιεῖν

ἵν' ὡς τάχιστα τὰ πρυτανεῖ' ὑφελόιατο,

διὰ τοῦτο προτένθουσιν ἡμέρα μιᾷ.

1200

ΣΤ. εὖ γ', ὦ κακοδαίμονες, τί κάθησθ' ἀβέλτεροι,

ἡμέτερα κέρη τῶν σοφῶν, ὄντες λίθοι,

ἀριθμός, πρόβατ', ἄλλως ἀμφορῆς νενησμένοι;

ὥστ' εἰς ἑαυτὸν καὶ τὸν υἱὸν τουτονὶ

ἐπ' εὐτυχίαισιν ἀστέον μούγκωμιον.

1205

μάκαρ ὦ Στρεψιάδες,

αὐτὸς τ' ἔφυς ὡς σοφός,

χοῖον τὸν υἱὸν τρέφεις,

φήσουσι δὴ μ' οἱ φίλοι

χοῖ δημόται

1210

ζηλοῦντες ἡνίκ' ἂν σὺ νικᾷς λέγων τὰς δίκας.

ἀλλ' εἰσάγων σε βούλομαι πρῶτον ἐστιᾶσαι.

ΠΑ. εἴτ' ἄνδρα τῶν αὐτοῦ τι χρὴ προϊέναι;

οὐδέποτε γ', ἀλλὰ κρεῖττον ἦν εὐθὺς τότε

1215

1197. ἀρχαί] the Magistrates, that is, οἱ πρυτάνεις. See the note on 1136 supra.

1198. οἱ προτένθαι] The Foretasters. Doubts have been expressed as to the persons to whom this name is intended to refer. Some have taken it to mean gluttons who help themselves before their turn; and Hesychius explains it by λίχνοι, προαρπάζοντες. Others refer it to the officials who, as a precaution against poison, taste the food set before an absolute monarch: see Xenophon, Hiero iv. 2. But from Athenaeus, who devotes a whole chapter (iv. 71, p. 171) to the προτένθαι, it seems clear that at

Athens they were an organized body, σύστημα τι, whose duty it was to taste the viands about to be served up at a public banquet for the purpose of seeing that everything was well cooked and wholesome.

1202. ἡμέτερα τῶν σοφῶν] that is ἡμῶν τῶν σοφῶν. Notwithstanding his unfortunate failure in the Phrontisterium, Strepsiades loses no opportunity of classing himself among the σοφοί. See 1207, 1241.

1203. ἀριθμός] Bergler refers to Eurip. Heraclidae 997 εἰδὼς μὲν οὐκ ἀριθμὸν ἀλλ' ἐτητύμως ἄνδρ' ὄντα τὸν σὸν παῖδα.



Then let them fight it out on the New-month.

STREPS. Why then do Magistrates receive the stakes  
On the Old-and-New instead of the New-month?

PHEID. Well, I believe they act like the Foretasters.  
They wish to bag the gage as soon as possible,  
And thus they gain a whole day's foretaste of it.

STREPS. Aha! poor dupes, why sit ye mooning there,  
Game for us Artful Dodgers, you dull stones,  
You ciphers, lambkins, butts piled up together!  
O! my success inspires me, and I'll sing  
Glad eulogies on me and thee, my son.

"Man, most blessed, most divine,

What a wondrous wit is thine,

What a son to grace thy line,"

Friends and neighbours day by day

Thus will say,

When with envious eyes my suits they see you win:

But first I'll feast you, so come in, my son, come in.

PASIAS. What! must a man lose his own property!

No: never, never. Better have refused

Horace, Ep. i. 2. 27 *Nos numerus sumus et fruges consumere nati*. In the MSS., or at any rate in R and V, there is no comma either before or after ἄλλως, and some would connect the adverb with πρόβατα. But though the combination of ἄλλως with a substantive is occasionally found in good writers, it is nowhere else found in these Comedies. And in the explanation which the Scholiast and Suidas give of νενησμένοι, viz. ματαίως κέραμαι σεσωρευμένοι· νῆσαι γὰρ τὸ σωρεῦσαι, it is plain that ματαίως represents ἄλλως. The comma should therefore be inserted before ἄλλως.

1213. ἐστῆσαι] With this the father and son re-enter their house, and the stage is for the moment left empty. But presently there enter, one after the other, the two creditors mentioned in the opening scene of the Comedy, viz. (1) Pasias, from whom Strepsiades had borrowed 12 minae for purchasing the iron-grey koppa-brand (supra 21); and (2) Amynias, to whom he owes 3 minae for the curricule and wheels (supra 31). Pasias is the first to make his appearance. He seems to expect trouble, for he brings his κλητὴρ with him.

δὲς ρυθρῶν  
put away  
blushes

ἀπερυνθῆναι μᾶλλον ἢ σχεῖν πράγματα,

ὅτε τῶν ἐμαντοῦ γ' ἕνεκα νυνὶ χρημάτων

ἔλκω σε κλητεύσοντα, καὶ γενήσομαι

ἐχθρὸς ἐτι πρὸς τοῦτοισιν ἀνδρὶ δημότῃ.

ἀτὰρ οὐδέποτε γε τὴν πατρίδα καταισχυνῶ

1220

ζῶν, ἀλλὰ καλοῦμαι Στρεψιάδην ΣΤ. τίς οὐτοσί;

ΠΑ. ἐς τὴν ἔννυ τε καὶ νέαν. ΣΤ. μαρτύρομαι, *with witnesses*

ὅτι ἐς δὲ εἶπεν ἡμέρας. τοῦ χρήματος;

ΠΑ. τῶν δώδεκα μνῶν, ὡς ἔλαβες ἀνούμενος *take*

τὸν ψάρρον ἵππου. ΣΤ. ἵππον; οὐκ ἀκούετε,

1225

δὴ πάντες ὑμεῖς ἴστε μισοῦνθ' ἵππικῇν.

ΠΑ. καὶ νῆ Δί' ἀποδώσειν γ' ἐπώμνυς τοὺς θεούς.

ΣΤ. μὰ τὸν Δί'. οὐ γάρ πω τότ' ἐξηπίστατο

Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

ΠΑ. νῦν δὲ διὰ τοῦτ' ἔξαρκος εἶναι διανοεῖ; *have enough* 1230

ΣΤ. τί γὰρ ἄλλ' ἂν ἀπολαύσαιμι τοῦ μαθήματος;

ΠΑ. καὶ ταῦτ' ἐθελήσεις ἀπομόσαι μοι τοὺς θεούς;

ΣΤ. ποίους θεούς; *what sort of*

ΠΑ. τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ. ΣΤ. νῆ Δία,

καὶ προσκαταθεῖν γ', ὥστ' ὀμόσαι, τριώβολον. *three obols* 1235

ΠΑ. ἀπόλοιο τοῖνυν ἕνεκ' ἀναιδείας ἔτι.

ΣΤ. ἀλσὶν διασμηχθεὶς ὄναιτ' ἂν οὐτοσί.

1216. ἀπερυνθῆναι] ἀπαναισχυνηῖσαι, εἰπόντα ὅτι οὐκ ἔχω.—Scholiast. Better, he means, to have put a bold face on it and refused at first; τότε, then, when I was asked to lend it; see Commentary on Thesm. 13. It would seem from this that Pasion was not a professional money-lender, but a friend who at the request of Strepsiades lent him, somewhat reluctantly, the money required. Apparently they belonged to the same deme; for the words ἀνδρὶ δημότῃ, three lines

below, must I think refer to Strepsiades, and not, as the Scholiast suggests, to the witness. This made it the more difficult for him to refuse the loan.

1220. τὴν πατρίδα καταισχυνῶ] by not going to law. κατηγορεῖ Ἀθηναίων, says the Scholiast, ὡς περὶ τὰς δίκας αἰεὶ διατριβόντων. This, of course, is a common topic with Aristophanes. Cf. supra 208.

1223. τοῦ χρήματος] for what? The words are to be taken in conjunction with καλοῦμαι Στρεψιάδην. So Wasps

With a bold face, than be so plagued as this.  
 See! to get paid my own just debts, I'm forced  
 To drag you to bear witness, and what's worse  
 I needs must quarrel with my townsman here.  
 Well, I won't shame my country, while I live,  
 I'll go to law, I'll summon him    STREPS. Hallo!

PAS. To the next Old-and-New.    STREPS. Bear witness, all!  
 He named two days. You'll summon me; what for?

PAS. The fifty pounds I lent you when you bought  
 That iron-grey.    STREPS. Just listen to the fellow!  
 The whole world knows that I detest all horses.

PAS. I swear you swore by all the Gods to pay me.

STREPS. Well, now I swear I won't: Pheidippides  
 Has learnt since then the unanswerable Logic.

PAS. And will you therefore shirk my just demand?

STREPS. Of course I will: else why should he have learnt it?

PAS. And will you dare forswear it by the Gods?

STREPS. The Gods indeed! What Gods?

PAS. Poseidon, Hermes, Zeus.    STREPS. By Zeus I would,  
 Though I gave twopence halfpenny for the privilege.

PAS. O then confound you for a shameless rogue!

STREPS. Hallo! this butt should be rubbed down with salt.

1406 προσκαλοῦμαι σ' ὅστις εἶ . . . βλάβης  
 τῶν φορτίων.

1225. ψαρόν] *iron-grey*, from ψάρ, *a*  
*starling*.

1228. μὰ τὸν Δί'] that is οὐκ ἀποδώσω.  
 He is playing on the other's νῆ Δί'. It  
 is not a case of νῆ Δί', *by Zeus I will*,  
 now, he means; it is a case of μὰ τὸν  
 Δί', *by Zeus I won't*.

1234. τὸν Δία, τὸν Ἑρμῆν, τὸν Ποσειδῶ.]  
 "Spanheim refers to the law instituted  
 by Draco and Solon, commanding wit-

nesses, &c., to swear by three Gods, a  
 law retained by Plato, *Laws xi. 936 E*:  
 and according to this custom, he adds,  
 Socrates is represented, *supra 627*, as  
 swearing by Ἀναπνοήν, Χάος, and Ἀέρα.  
 He illustrates this rule by several pas-  
 sages from the Orators, and Dindorf  
 adds *Knights 941 εὐ γε νῆ τὸν Δία καὶ*  
*τὸν Ἀπόλλω καὶ τὴν Δήμητρα*" (1852).

1237. ἁλσὶν διασμηχθεῖς] ὥς ἐπὶ κεράμῳ  
 ἢ ἀσκῷ τὸν λόγον ποιεῖται, οἵτινες σμηχόμενοι  
 ἁλσὶ βελτίονες γίνονται ἅμα δὲ ὅτι τοὺς





PAS. Zounds ! you deride me ! STREPS. Why 'twill hold four gallons.

PAS. You 'scape me not, by Mighty Zeus, and all  
The Gods ! STREPS. I wonderfully like the Gods ;  
An oath by Zeus is sport to knowing ones.

PAS. Sooner or later you'll repent of this.  
Come do you mean to pay your debts or don't you ?  
Tell me, and I'll be off. STREPS. Now do have patience ;  
I'll give you a clear answer in one moment.

PAS. What do you think he'll do ? WITNESS. I think he'll pay you.

STREPS. Where is that horrid dun ? O here : now tell me  
What you call this. PAS. What I call that ? a trough.

STREPS. Heavens ! what a fool : and do *you* want your money ?  
I'd never pay one penny to a fellow  
Who calls my troughness, trough. So there's your answer.

PAS. Then you won't pay me ? STREPS. No, not if I know it.  
Come put your best foot forward, and be off :  
March off, I say, this instant ! PAS. May I die  
If I don't go at once and stake my gage !

STREPS. No don't : the fifty pounds are loss enough :  
And really on my word I would not wish you  
To lose this too just for one silly blunder.

AMYNIAS. Ah me ! Oh ! Oh ! Oh !

STREPS. Hallo ! who's that making that horrible noise ?  
Not one of Carcinus's snivelling Gods ?

from behind the scenes, and presently the other creditor, Amarynias, comes limping in. He has met with a serious accident, having been thrown from his carriage on his way to the house of Strepsiades.

1261. *δαμόρων*] The Scholiast thinks that this word is substituted *παρ' ὑπόνοιαν* for *παίδων*, but had Aristophanes in-

tended a surprise-word, he would have selected one more appropriate than *δαμόρων* which (as a surprise-word) has no point at all. And Kuster is no doubt right in suggesting that it was the practice of Carcinus to introduce into his tragedies divine persons indulging in lamentations on the stage. Very little is known of his Tragedies (see

AM. τί δ' ὅστις εἰμὶ, τοῦτο βούλεσθ' εἶδέναι;

ἀνὴρ κακοδαίμων. ΣΤ. κατὰ σεαυτὸν νυν τρέπων.

AM. “ὦ σκληρὲ δαῖμον, ὦ τύχαι θραυσάντ' ὑγες

ἵππων ἐμῶν” “ὦ Παλλὰς, ὥς μ' ἀπώλεσας.” 1265

ΣΤ. τί δαί σε Τληπόλεμος ποτ' εἵργασται κακόν;

AM. μὴ σκώπτέ μ', ὦ τᾶν, ἀλλὰ μοι τὰ χρήματα

τὸν υἱὸν ἀποδοῦναι κέλευσον ἀλαβεν,

ἄλλως τε μέντοι καὶ κακῶς πεπραγόντα.

ΣΤ. τὰ ποῖα ταῦτα χρήμαθ';

AM. ἀδανείσατο. 1270

ΣΤ. κακῶς ἄρ' ὄντως εἶχες, ὥς γ' ἐμοὶ δοκεῖς.

AM. ἵππους ἐλαύνων ἐξέπεσον νῆ τοὺς θεούς.

ΣΤ. τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπρώσων;

Wagner's Graec. Trag. Fragm. iii. 96-9), but we know that in one of them he introduced the subject of Demeter's search for her loved and lost Persephone; in another the tragedy of Semele; and in another Alcmene grieving for the death of her brother Licymnius; and in each of the two latter cases the divine lover of Semele and Alcmene may well have been introduced sympathizing with the heroine's grief.

1262. τί δ' ὅστις εἰμὶ κ.τ.λ.] This line is evidently a quotation from, or parody of, a passage in some Tragic Play, probably a Tragedy of Euripides. We can picture to ourselves one of his tattered heroes entering in a dismal plight, and when asked his name, replying, *Why seek to know the name of such a wretch as I?* The next line is repeated from Acharnians 1019.

1264. ὦ σκληρὲ δαῖμον] This and the following line are more or less borrowed from the lamentation of Alcmene over her half-brother Licymnius in the

Tragedy of that name composed by Xenocles, that son of Carcinus *ὅς τὴν τραγῳδίαν ποιεῖ* (Wasps 1511). They are the only lines that have survived of the Tragedy, or Tragedies, of that little Poet. The story went that Licymnius in extreme old age was in the charge of an attendant; and that his great nephew Tlepolemus (the son of Heracles and therefore the grandson of Alcmene), fancying that the attendant was neglecting his duty to the old man, threw his stick (*βακτηρία*, Eustathius at II. ii. 658, the Scholia Minora ed. Gaisford on the same passage, Apollodorus ii. 8. 2. *σκᾶπτον*, Pindar, Ol. vii) at him, which however missed the attendant, and killed Licymnius himself. Pindar says that the act was wilful, but in every account the manner of the old man's death was identical, and in no version of the occurrence is there any connexion with a carriage accident. It is therefore highly improbable that the five words *ὦ τύχαι θραυσάντ' ὑγες ἵππων ἐμῶν* should

of one who gets into a  
snare by his own  
humanity



- AMYN. Who cares to know what I am? what imports it?  
 An ill-starred man. STREPS. Then keep it to yourself.
- AMYN. "O heavy fate!" "O Fortune, thou hast broken  
 My chariot wheels!" "Thou hast undone me, Pallas!"
- STREPS. How! has Tlepolemus been at you, man?
- AMYN. Jeer me not, friend, but tell your worthy son  
 To pay me back the money which I lent him:  
 I'm in a bad way and the times are pressing.
- STREPS. What money do you mean? AMYN. Why what he borrowed.
- STREPS. You *are* in a bad way, I really think.
- AMYN. Driving my four-wheel out I fell, by Zeus.
- STREPS. You rave as if you'd fall'n times out-of-mind.

have come from Alcmena's lament; it is far more probable that they were, as Euphronius says in the scholium, substituted by Aristophanes for the three words  $\delta$  Τύχαι χρυσάμπυκες of Xenocles, the Τύχαι being regarded as divinities for whom χρυσάμπυκες would be a fitting epithet, just as in the same Pindaric ode (Ol. vii) we read of χρυσάμπυκα Λάχαισιν. The ἄντυξ is the rail round the front of the car. With the epithet θρασυάντυγες Blaydes compares Eur. Rhesus 118 θραύσαντες ἀντύγων χνόας.

1266. τί δαί σε Τληπόλεμος] Wagner (Graec. Trag. Fragm. iii. 95) thinks that this line also is borrowed from the Tragedy of Xenocles. But it is rather the recognition by Strepsiades of the Tragic source from which the money-lender's lamentation is derived.

1269. κακῶς πεπρωγῶτι] Amynias makes his carriage-accident a plea for being paid at once, and not being worried with any troublesome delay. But his language gives Strepsiades an opportunity of re-

marking that his real misfortune is not the recent falling from his carriage, but the former lending of money which he will never be repaid. Amynias, not understanding the joke, proceeds to explain the nature of the misfortune to which he referred.

1273. ἀπ' ὄνου καταπεσών] There is here a joke between ἀπ' ὄνου, *from a donkey*, and ἀπὸ νοῦ, *out of your mind*. There is a similar joke in the passage cited by the Scholiast from Plato's Laws iii. 16 (p. 701 D) καὶ μὴ καθάπερ ἀχάλινον κεκτημένον τὸ στόμα, βία ὑπὸ τοῦ λόγου φερόμενον, κατὰ τὴν παροιμίαν ἀπὸ νοῦ πεσεῖν. The genitive νοῦ was the source of many jokes. Bergler refers to Diog. Laert. vi. 3 (Antisthenes), where an intending disciple inquiring of what equipment he stood in need, Antisthenes replied βιβλαρίον καινοῦ, [καὶ νοῦ], καὶ γραφεῖον καινοῦ, καὶ πινακίδιον καινοῦ. And so Id. ii. 118 (Stilpo) we are told that Stilpo on one occasion seeing Crates the cynic shivering in the wintry weather

- AM. ληρῶ, τά χρημάτων ἀπολαβεῖν εἰ βούλομαι;  
 ΣΤ. οὐκ ἔσθ' ὅπως σύ γ' αὐτὸς ὑγαινείς. AM. τί δαί; 1275  
 ΣΤ. τὸν ἐγκεφάλον ὥσπερ σεσεῖσθαι μοι δοκεῖς.  
 AM. σὺ δὲ νῆ τὸν Ἑρμῆν προσκεκλήσθαι μοι δοκεῖς,  
 εἰ μὴ ἀποδώσεις τάργυριον. ΣΤ. κάτειπέ νυν,  
 πότερα νομίζεις καινὸν αἰεὶ τὸν Δία  
 ὑεῖν ὕδωρ ἐκαστοῦ, ἢ τὸν ἥλιον 1280  
 ἔλκειν κατῶθεν ταῦτ' οὗτ' ὕδωρ πάλιν;  
 AM. οὐκ οἶδ' ἔγωγ' ὁπότερον, οὐδέ μοι μέλει.  
 ΣΤ. πῶς οὖν ἀπολαβεῖν τάργυριον δίκαιος εἰ,  
 εἰ μὴδὲν οἶσθα τῶν μετεώρων πραγμάτων;  
 AM. ἀλλ' εἰ σπανίζεις τάργυριον μοι τὸν τόκον 1285  
 ἀπόδος γε. ΣΤ. τοῦτο δ' ἔσθ' ὁ τόκος τί θηρίον;  
 AM. τί δ' ἄλλο γ' ἢ κατὰ μῆνα καὶ κατ' ἡμέραν  
 πλεόν πλεόν τάργυριον αἰεὶ γίγνεται,  
 ὑπορρέοντος τοῦ χρόνου; ΣΤ. καλῶς λέγεις.  
 τί δῆτα; τὴν θάλατταν ἔσθ' ὅτι πλείονα 1290  
 νυνὶ νομίζεις ἢ πρὸ τοῦ; AM. μὰ Δι', ἀλλ' ἴσην.  
 οὐ γὰρ δίκαιον πλείον εἶναι. ΣΤ. κατὰ πῶς  
 αὕτη μὲν, ὧ κακόδαιμον, οὐδὲν γίγνεται  
 ἐπιρρεόντων τῶν ποταμῶν πλείων, σὺ δὲ  
 ζητεῖς ποιῆσαι τάργυριον πλείον τὸ σόν;  
 οὐκ ἀποδιώξεις σαντὸν ἀπὸ τῆς οἰκίας;  
 φέρε μοι τὸ κέντρον. AM. ταῦτ' ἐγὼ μαρτύρομαι.  
 ΣΤ. ὕπαγε, τί μέλλεις; οὐκ ἔλας, ὧ σαμφόρα;  
 AM. ταῦτ' οὐχ ὕβρις δῆτ' ἐστίν; ΣΤ. ἄξεις; ἐπιαλῶ  
 κεντῶν ὑπὸ τὸν πρωκτὸν σε τὸν σειραφόρον. 1300

observed ὧ Κράτης δοκεῖς μοι χρεῖαν ἔχειν  
 ἱματίου καινοῦ· ὅπερ ἦν, explains Diogenes,  
 νοῦ καὶ ἱματίου.

1286. τί θηρίον;] *what monstrous thing?*  
 Cf. Birds 93. So in Plautus, when one  
 uses the word *rabonem* for *arrhabonem*,

the other exclaims "Perii! rabonem?  
 quam esse dicam hanc belluam?" *Tru-*  
*culentus* iii. 2. 21.

1296. ἀποδιώξεις σαντόν] "Recte habet  
 ἀποδιώξεις; quoniam ὁ δανειστής hic διώ-  
 κων erat, Strepsiades φεύγων τὴν δίκην.

AMYN. I rave? how so? I only claim my own.

STREPS. You can't be quite right, surely. AMYN. Why what mean you?

STREPS. I shrewdly guess your brain's received a shake.

AMYN. I shrewdly guess that you'll receive a summons

If you don't pay my money. STREPS. Well then tell me,

Which theory do you side with, that the rain

Falls fresh each time, or that the Sun draws back

The same old rain, and sends it down again?

AMYN. I'm very sure I neither know nor care.

STREPS. Not care! good heavens! And do *you* claim your money,

So unenlightened in the Laws of Nature?

AMYN. If you're hard up then, pay me back the Interest

At least. STREPS. Int-er-est? what kind of a beast is that?

AMYN. What else than day by day and month by month

Larger and larger still the silver grows

As time sweeps by. STREPS. Finely and nobly said.

What then! think you the Sea is larger now

Than 'twas last year? AMYN. No surely, 'tis no larger:

It is not right it should be. STREPS. And do you then,

Insatiable grasper! when the Sea,

Receiving all these Rivers, grows no larger,

Do you desire your silver to grow larger?

Come now, you prosecute your journey off!

Here, fetch the whip. AMYN. Bear witness, I appeal.

STREPS. Be off! what won't you? Gee up, sigma-brand!

AMYN. I say! a clear assault! STREPS. You won't be off?

I'll stimulate you; Zeus! I'll goad your haunches.

Sic in Av. 1020 ad Metonem Geometrum  
οὐκ ἀναμετρήσεις σαινόν." Bentley.

1298. *σαμφόρα*] *sigma-brand*, see supra  
122 and the Commentary on 23 supra.

1300. *σειραφόρον*] The horses fully  
harnessed and yoked to the carriage

were termed ζύγοι (supra 122); but an  
additional horse was sometimes put on  
to assist them, which ran by their side,  
merely fastened by a rope, *σειρά*, whence  
it was called in Greek *σειραφόρος* (Aesch.  
Ag. 815, 1618); and in Latin "funalis"



φεύγεις; ἔμελλον ἄρα σε κινήσειν ἐγὼ  
αὐτοῖς τροχοῖς τοῖς σοῖσι καὶ ξυνωρίσιν.

ΧΟ. οἷον τὸ πραγμάτων ἐρᾶν φλαύρων· ὁ γὰρ [στρ.]

γέρων ὁδ' ἐρασθεὶς ἀποστερησάμενος  
ἀποστερησάμενος βούλεται 1305

τὰ χρήμαθ' ἀδανείσατο·

κοῦκ ἔσθ' ὅπως οὐ τήμερον

λήψεται τι πρᾶγμ', ὁ τοῦ-

τον ποιήσει τὸν σοφισ-

τὴν [γέροντ']

ἀνθ' ὧν πανουργεῖν ἤρξατ', ἐξαίφνης κακὸν λαβεῖν τι. 1310

οἶμαι γὰρ αὐτὸν αὐτίχ' εὐρήσειν ὅπερ [ἀντ.]

πάλαι ποτ' ἐπήτει,

εἶναι τὸν υἱὸν δεινὸν οἱ

γνώμας ἐναντίας λέγειν

τοῖσιν δικαίοις, ὥστε νι- 1315

κᾶν ἅπαντας οἷσπερ ἄν

ἐυγγένηται, κᾶν λέγη

παμπόνηρ·

ἴσως δ' ἴσως βουλήσεται κᾶφωνον αὐτὸν εἶναι. 1320

ΣΤ. ἰὸν ἰού.

from "funis," a rope. Sometimes there were two σειραφόροι, one on each side of the ζύγιοι, and sometimes the σειραφόρος carried a rider. Suetonius (Tib. 6) tells us that Tiberius "pubescens Actiaco triumpho currum Augusti comitatus est, sinistrore funali equo, cum Marcellus, Octaviae filius, dexteriore veheretur."

1302. τροχοῖς] It will be remembered that the debt due to Amynias was incurred in respect of a διφρίσκου καὶ τροχοῦν, supra 31. After this line

Strepsiadēs returns to the feast which he had ordered for the purpose of celebrating his son's proficiency in the art of "reasoning down all justice." The Chorus occupy the time, while the two are feasting within, by singing a little song, expressive of their doubt whether the son's proficiency, which they admit, will show itself in a manner altogether to the father's taste.

1303. πραγμάτων φλαύρων] evil practices. It is surprising that any one should

Aha! you run: I thought I'd stir you up  
You and your phaetons, and wheels, and all!

CHOR. What a thing it is to long for matters which are wrong!

For you see how this old man  
Is seeking, if he can  
His creditors trepan:  
And I confidently say  
That he will this very day  
Such a blow

Amid his prosperous cheats receive, that he will deeply deeply grieve.

For I think that he has won what he wanted for his son,  
And the lad has learned the way  
All justice to gainsay,  
Be it what or where it may:  
That he'll trump up any tale,  
Right or wrong, and so prevail.

This I know.

Yea! and perchance the time will come when he shall wish his son were dumb.

STREPS.

Oh! Oh!

suppose a reference intended to the troubles of litigation. The very epithet *φλαῦρα* implies that the *πράγματα* were in themselves indifferent, and might be either meritorious or the reverse. And so far is Strepsiades from being in love with litigation that his one desire throughout the Play is to keep out of it. The *πράγματα φλαῦρα* are, as indeed the Chorus go on to explain, his efforts to cheat his creditors. Cf. 1459 *infra*.

1309. *γέροντ' ἀνθ'*] There is a bacchic foot, υ — —, missing in the MSS. between *σοφιστήν* and *ὧν*. Reisig proposed to

fill the lacuna with *ἵσως ἀνθ'*, but though his *ἀνθ'* has been generally accepted, his *ἵσως* is extremely improbable. I have substituted *γέροντ'* to show that by *σοφιστήν* the Chorus are referring to the old man and not to Pheidippides. The Ravenna Scholiast says on *σοφιστήν*, *ἢ τὸν παῖδα ἢ τὸν γέροντα*. τὸ ὧν ἀντὶ τοῦ *ἀνθ'* ὧν, showing that the lacuna existed in his day, but also showing, I think, in what manner it should be supplied.

1321. ΣΤ. *λοῦ, λοῦ*] We must not measure by the actual duration of the choral ode the interval supposed to

- ὃ γείτονας καὶ ξυγγενεῖς καὶ δημόται,  
 ἀμυνάθετέ μοι τυπτομένῳ πάσῃ τέχνῃ.  
 οἶμοι κακοδαίμων τῆς κεφαλῆς καὶ τῆς γνάθου.  
 ὦ μιὰρὲ, τύπτεις τὸν πατέρα; ΦΕ. φήμ', ὦ πάτερ. 1325
- ΣΤ. ὀράθ' ὁμολογούνθ' ὅτι με τύπτει. ΦΕ. καὶ μάλα.  
 ΣΤ. ὦ μιὰρὲ καὶ πατραλοῖα καὶ τοιχωρύχε.  
 ΦΕ. αὐθὶς με ταῦτά ταῦτα καὶ πλείω λέγε.  
 ἄρ' οἶσθ' ὅτι χαίρω πόλλ' ἀκούων καὶ κακά;  
 ΣΤ. ὦ λακκόπρωκτε. ΦΕ. πάντε πολλοῖς τοῖς ῥόδοις. 1330
- ΣΤ. τὸν πατέρα τύπτεις; ΦΕ. κάποφανῶ γε νῆ Δία  
 ὡς ἐν δίκη σ' ἔτυπτον. ΣΤ. ὦ μιαιώτατε,  
 καὶ πῶς γένοιτ' ἂν πατέρα τύπτειν ἐν δίκη;  
 ΦΕ. ἔγωγ' ἀποδείξω, καὶ σε νικήσω λέγων.  
 ΣΤ. τουτὶ σὺ νικήσεις; ΦΕ. πολὺ γε καὶ ῥαδίως. 1335
- ἐλοῦ δ' ὁπότερον τοῖν λόγοιν βούλει λέγειν.  
 ΣΤ. ποιοῖν λόγοιν; ΦΕ. τὸν κρείττον', ἢ τὸν ἥττονα;  
 ΣΤ. ἐδίδαξάμην μέντοι σε νῆ Δί', ὦ μέλε, τοῖσιν δικαίοις ἀντιλέγειν, εἰ ταῦτά γε  
 μέλλεις ἀναπεῖσιν, ὡς δίκαιον καὶ καλὸν 1340
- τὸν πατέρα τύπτεισθ' ἐστὶν ὑπὸ τῶν υἱέων.  
 ΦΕ. ἀλλ' οἶομαι μέντοι σ' ἀναπεῖσιν, ὥστε γε  
 οὐδ' αὐτὸς ἀκροασάμενος οὐδὲν ἀντέρεις.  
 ΣΤ. καὶ μὴν ὅ τι καὶ λέξεις ἀκοῦσαι βούλομαι.

have elapsed since its commencement. We have seen above that the entire sophistical training of Pheidippides is supposed to have taken place during the recitation of the sixteen lines which form the second Epirrhema; and it is much less surprising to find that during this little ode there has been time for the banquet, the recitation, and the brawl. And now Strepsiades issues from the house in a sorry plight, followed

by Pheidippides still in a threatening attitude. The prognostications of the Chorus are fulfilled almost as soon as uttered.

1322. δημόται] One of these, at any rate, would be very unlikely to come to his assistance, viz. the wronged and insulted Pasiās, see supra 1219.

1327. τοιχωρύχε] This, like many similar words (see the Commentary on Peace 48), had become a mere term of



Help! Murder! Help! O neighbours, kinsfolk, townsmen,  
 Help, one and all, against this base assault,  
 Ah! Ah! my cheek! my head! O luckless me!  
 Wretch! do you strike your father? PHEID. Yes, Papa.

STREPS. See! See! he owns he struck me. PHEID. To be sure.

STREPS. Scoundrel! and parricide! and house-breaker!

PHEID. Thank you: go on, go on: do please go on.  
 I am quite delighted to be called such names!

STREPS. O probed Adulterer. PHEID. Roses from your lips.

STREPS. Strike you your father? PHEID. O dear yes: what's more,  
 I'll prove I struck you justly. STREPS. Struck me justly!  
 Villain! how can you strike a father justly?

PHEID. Yes, and I'll demonstrate it, if you please.

STREPS. Demonstrate this? PHEID. O yes, quite easily.  
 Come, take your choice, which Logic do you choose?

STREPS. Which what? PHEID. Logic: the Better or the Worse?

STREPS. Ah, then, in very truth I've had you taught  
 To reason down all Justice, if you think  
 You can prove this, that it is just and right  
 That fathers should be beaten by their sons!

PHEID. Well, well, I think I'll prove it, if you'll listen,  
 So that even you won't have one word to answer.

STREPS. Come, I should like to hear what you've to say.

abuse without any reference to its etymological meaning. It is frequently so used in the *Plutus*. In *Frogs* 773 it is coupled, as here, with *παρπαλοίας*.

1329. ἀκούων] *hearing myself called*. The instances commonly given of this usage are Horace's *seu Jane libentius audis*, and Milton's *Or hearest thou rather pure ethereal stream?*

1330. ῥόδοις] He is following in the steps of the Unjust Logic, supra 910.

1336. ἐλαῶ δ' ὀπότερον] This and the

following line seem to be a mere empty vaunt on the part of Pheidippides without any practical meaning. They would be better away. But probably they are intended to show how completely the dispute of the rival systems dominates the entire Comedy.

1343. οὐδὲν ἀντρεπεῖς] Praxagora exhibits exactly the same confidence in her power to silence all gainsayers before commencing her controversy with Blepypus, *Ecl.* 570.

- ΧΟ. σὸν ἔργον, ὦ πρεσβῦτα, φροντίζειν ὅπη  
 τὸν ἄνδρα κρατήσεις,  
 ὥς οὗτος, εἰ μὴ τῷ πεποίθῃν, οὐκ ἂν ἦν  
 οὕτως ἀκόλαστος.  
 ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλόν γε τάν-  
 θρώπου 'στὶ τὸ λῆμα.  
 ἀλλ' ἐξ ὅτου τὸ πρῶτον ἤρξαθ' ἡ μάχη γενέσθαι  
 ἤδη λέγειν χρὴ πρὸς χορόν. πάντως δὲ τοῦτο δράσεις.  
 ΣΤ. καὶ μὴν ὅθεν γε πρῶτον ἤρξάμεσθα λοιδορεῖσθαι  
 ἐγὼ φράσω· 'πειδὴ γὰρ εἰστιώμεθ', ὥσπερ ἴστε,  
 πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ 'κέλευσα  
 ᾄσαι Σιμωνίδου μέλος, τὸν Κρίον, ὥς ἐπέχθη.  
 ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν  
 ᾄδειν τε πίνονθ', ὥσπερ εἰ κάχρυς γυναικ' ἀλοῦσαν.  
 ΦΕ. οὐ γὰρ τότε εὐθὺς χρὴν σε τύπτεσθαι τε καὶ πατεῖσθαι,  
 ᾄδειν κελεύονθ', ὥσπερ εἰ τέττιγας ἐστιῶντα;

1355. τὴν λύραν] The entertainment which Strepsiadēs is proposing to his son is not that of Scolia, where a guest having finished his song was at liberty to pass on the lyre, myrtle sprig, or other badge of minstrelsy to whichever of the other guests he liked to select, and the recipient had to sing another song linked on in some manner to that of his predecessor; see the Commentary on Wasps 1222 and Lys. 1237. He is proposing the amusement of *παροίτια*, in which the badge passed round from one to the other in regular order, and the songs were not connected with each other. See Colonel Mure's luminous account of "Convivial Poetry" (Hist. Greek Lit. iii. 2. §§ 12-14). There seems no ground for the inference which some

have drawn from the present passage that the lyre was employed for songs and the myrtle for recitations; see for example the line of our poet's Pelargi preserved by the Scholiast at Wasps 1231, ὁ μὲν ἦδεν Ἀδμήτου λόγον πρὸς μυρρίνην. And cf. infra 1371.

1356. τὸν Κρίον] Crius was a famous Aeginetan wrestler, probably the same Aeginetan of whom we read in Hdt. vi. 50. His name seems to have been irresistible to the punning propensities of the Greeks. We are told by Herodotus that on his refusal to submit to the dictation of Cleomenes the Spartan king, the latter inquired his name, and when he heard it remarked, "You had better tip your horns with bronze, Ram, for you will have to

CHORUS. 'Tis yours, old man, some method to contrive  
 This fight to win :  
 He would not without arms wherewith to strive  
 So bold have been.  
 He knows, be sure, whereon to trust.  
 His eager bearing proves he must.

So come and tell us from what cause this sad dispute began ;  
 Come, tell us how it first arose : do tell us if you can.

STREPS. Well from the very first I will the whole contention show :  
 'Twas when I went into the house to feast him, as you know,  
 I bade him bring his lyre and sing, the supper to adorn,  
 Some lay of old Simonides, as, how the Ram was shorn :  
 But he replied, to sing at meals was coarse and obsolete ;  
 Like some old beldame humming airs the while she grinds her wheat.  
 PHEID. And should you not be thrashed who told your son, from food abstaining  
 To SING ! as though you were, forsooth, cicalas entertaining.

encounter a great danger." Apparently he entered for the wrestling championship at Olympia and was handsomely defeated, whereupon Simonides composed an ode commencing, the Scholiast informs us, with the words

ἐπέξαθ' ὁ Κριὸς οὐκ ἀεικέως  
 ἔλθων ἐς εὐδενδρον ἀγλαὸν  
 Διὸς τέμενος.

That ἐπέξατο is here, as in Theocr. xxviii. 13, used in a quasi-passive sense, *parted with his fleece, was shorn*, is plain both from the nature of the case, and also from the statement in the text that the ode was about τὸν Κριὸν ὡς ἐπέχθη.

1358. κάχυς] *parched barley*, κριθαὶ πεφρυγμέναι. Photius, Et. Magn. "Brunck quotes from Plutarch (Septem sapientes, 14) the well-known ἐπιμύλιος ᾠδὴ

Ἄλει μύλα ἄλει  
 Καὶ γὰρ Πιττακὸς ἀλεῖ,  
 μεγάλας Μιτυλάνας βασιλεύων.

Grind, mill, grind :  
 Pittacus he doth grind,  
 King and Miller combined.

Mr. Grote (part ii, chap. 14) and Colonel Mure both consider this to be a political composition, although, as the former remarks, Plutarch and Diogenes Laertius take it literally, and this seems more probable" (1852).

1360. τέττιγας ἐσιῶντα] *as if you were entertaining cicalas*. The cicala is fully described in the First Additional Note to the Birds, pp. 234-7 of that Comedy. These little creatures in the heat of summer were always singing, and were supposed to live



- ΣΤ. τοιαῦτα μέντοι καὶ τότε ἔλεγεν ἔνδον, οἷάπερ νῦν,  
καὶ τὸν Σιμωνίδην ἔφασκ' εἶναι κακὸν ποιητὴν.  
καὶ γὰρ μόλις μὲν, ἀλλ' ὅμως ἤνεσχόμεν τὸ πρῶτον.  
ἔπειτα δ' ἐκέλευσ' αὐτὸν ἀλλὰ μυρρίνην λαβόντα  
τῶν Αἰσχύλου λέξαι τί μοι; καὶ οὗτος εὐθὺς εἶπεν, 1365  
“ ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς  
ψόφου πλέων, ἀξυστάτον, στόμφακα, κρημνοποιόν;  
κάνταῦθα πῶς οἶσθέ μου τὴν καρδίαν ὀρεχθεῖν,  
ὅμως δὲ τὸν θυμὸν δακῶν ἔφην, “ σὺ δ' ἀλλὰ τούτων  
λέξον τι τῶν νεωτέρων, ἅττ' ἐστὶ τὰ σοφὰ ταῦτα.” 1370  
ὁ δ' εὐθὺς ᾗσ' Εὐριπίδου ῥησὶν τιν', ὡς ἐκίνει  
ἀδελφὸς, ὠλεξικάκε, τὴν ὁμομητρίαν ἀδελφήν.  
καὶ γὰρ οὐκέτ' ἐξηνεσχόμεν, ἀλλ' εὐθὺς ἐξαράττω  
πολλοῖς κακοῖς καίσχροισι; καὶ ἐντεῦθεν, οἷον εἰκός,  
ἔπος πρὸς ἔπος ἡρειδόμεσθ'. εἰθ' οὗτος ἐπαναπηδᾷ, 1375  
κάπειτ' ἔφλα με κάσπῳδει κάπνιγε κάπθλιβεν.  
ΦΕ. οὐκουν δικαίως, ὅστις οὐκ Εὐριπίδην ἐπαινεῖς,  
σοφώτατον; ΣΤ. σοφώτατόν γ' ἐκείνον, ὃ τί σ' εἶπῳ;  
ἀλλ' αὖθις αὖ τυπτήσομαι. ΦΕ. νῆ τὸν Δί', ἐν δίκῃ γ' ἄν.  
ΣΤ. καὶ πῶς δικαίως; ὅστις ὀναιδύχυντέ σ' ἐξέθρεψα,  
αἰσθανόμενός σου πάντα τραυλίζοντος, ὃ τι νοοῖς. 1380  
εἰ μὲν γε βρῶν εἴποις, ἐγὼ γνοῦς ἂν πιεῖν ἐπέσχοι.

upon dew. A person therefore who was entertaining cicalas might reasonably expect that they would be singing all the time, and would require no food. And his father, says Pheidippides, seemed to expect the same of him. As Bergler observes “In convivio bibendum potius esse putat quam canendum; nam canere et non bibere cicadarum est.”

1369. σὺ δ' ἀλλά] But do you at least; see the note on Peace 660. διὲ and ἀλλά

are used in much the same way five lines above.

1372. ἀδελφὸς τὴν ἀδελφήν] He is alluding to the incestuous marriage of Macareus and Canace, the children of Aeolus. In some versions of the legend Canace is represented as the innocent victim of her brother's violence; but in the Aeolus of Euripides they seem to have been married by mutual consent and with their father's sanction. Aristophanes speaks of that Tragedy with

STREPS. You hear him! so he said just now or e'er high words began :

And next he called Simonides a very sorry man.

And when I heard him, I could scarce my rising wrath command;

Yet so I did, and him I bid take myrtle in his hand

And chant some lines from Aeschylus, but he replied with ire,

" Believe me, I'm not one of those who Aeschylus admire,

That rough, unpolished, turgid bard, that mouther of bombast!"

When he said this, my heart began to heave extremely fast;

Yet still I kept my passion down, and said, " Then prithee you,

Sing one of those new-fangled songs which modern striplings do."

And he began the shameful tale Euripides has told

How a brother and a sister lived incestuous lives of old.

Then, then I could no more restrain, but first I must confess

With strong abuse I loaded him, and so, as you may guess,

We stormed and bandied threat for threat : till out at last he flew,

And smashed and thrashed and thumped and bumped and bruised me black and blue.

PHEID. And rightly too, who coolly dared Euripides to blame,

Most sapient bard. STREPS. Most sapient bard! you, what's your fitting name?

Ah! but he'll pummel me again. PHEID. He will: and justly too.

STREPS. What! justly, heartless villain! when 'twas I who nurtured you.

I knew your little lisping ways, how soon, you'd hardly think,

If you cried " bree!" I guessed your wants, and used to give you drink:

indignant reprobation in Frogs 850, 1081, and 1475, and afterwards parodied it in the *Aeolosicon*. See also Peace 114 and the note there.

1376. *ἔφλα με κάσπιδει*] Both these verbs are used in Peace 1306 of hearty eating. They both mean strictly to *crush*, to *grind*, to *pulverize*, Plutus 718; whence both are used here of *pounding* with the fist.

1378. *ἄ τί σ' εἶπω*] He cannot think of a name adequate to express his in-

dignation. So in the *De Corona* 27 (p. 232) Demosthenes, finding his own enormous stock of vituperative words insufficient for his purpose, addresses Aeschines with *εἴτ' ἄ—τί ἂν εἰπὼν σέ τις ὁρθῶς προσειποι*;

1382. *βρῖν*] a child's cry for drink, whence *βρύλλων*, *sipping*, Knights 1126.—*μαμῶν* ἐπὶ τῆς παιδικῆς φωνῆς, ἐσθίειν, Hesychius. *μαμῖαν* Ἀττικοὶ τὴν μητέρα, ἀπὸ τοῦ τὰ παιδία *μαμῶν* τὸ φαγεῖν λέγειν, Photius, Suidas.

μαμμᾶν δ' ἂν αἰτήσαντος ἤκόν σοι φέρων ἂν ἄρτον.  
 κακᾶν δ' ἂν οὐκ ἐφθης φράσαι, κἀγὼ λαβὼν θύραζε  
 ἐξέφερον ἂν καὶ προῦσχομην σε· σὺ δ' ἐμὲ νῦν ἀπάγχων 1385  
 βοῶντα καὶ κεκραγὸθ' ὅτι  
 χεζητιῶήν, οὐκ ἐτλῆς  
 ἔξω ἔξενεγκεῖν, ὦ μιარέ,  
 θύραζέ μ', ἀλλὰ πνιγόμενος  
 αὐτοῦ ποίησα κακᾶν. 1390

ΧΟ. οἶμαί γε τῶν νεωτέρων τὰς καρδίας  
 πηδᾶν, ὃ τι λέξει.  
 εἰ γὰρ τοιαῦτά γ' οὗτος ἐξείργασμένος  
 λαλῶν ἀναπείσει,  
 τὸ δέρμα τῶν γεραιτέρων λάβοιμεν ἂν 1395  
 ἀλλ' οὐδ' ἐρεβίνθου.

σὸν ἔργον, ὦ καινῶν ἐπῶν κινητὰ καὶ μοχλευτὰ,  
 πειθῶ τίνα ζητεῖν, ὅπως δόξεις λέγειν δίκαια.  
 ΦΕ. ὥς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὀμιλεῖν,  
 καὶ τῶν καθεστῶτων νόμων ὑπερφρονεῖν δύνασθαι. 1400  
 ἐγὼ γὰρ ὅτε μὲν ἱππικῇ τὸν νοῦν μόνῃ προσείχον,  
 οὐδ' ἂν τρί' εἰπεῖν ῥήμαθ' οἷός τ' ἢ πρὶν ἐξαμαρτεῖν·  
 νυνὶ δ' ἐπειδὴ μ' οὐτοσὶ τούτων ἔπαυσεν αὐτὸς,  
 γνῶμαις δὲ λεπταῖς καὶ λόγοις ξύνειμι καὶ μερίμναις,  
 οἶμαι διδάξειν ὥς δίκαιον τὸν πατέρα κολάζειν. 1405

ΣΤ. ἵππευε τοίνυν νῆ Δί', ὥς ἔμοιγε κρεῖττόν ἐστιν

1393. ἐξείργασμένος] *who has done such deeds as these*. "Ernesti, indeed, translates it *excultus doctrina, arte docendi*, and so Dindorf; but there can be, I think, no doubt that the translation of Bergler (*qui patrem verberavit*) and Brunck (*qui talia perpetravit*) is the only one of which the passage admits. The idea is

the same as that expressed by Aeschylus, Eum. 470" (1852).

1395. λάβοιμεν] "*λαμβάνειν* is *emere*, as Bergler remarks, quoting *Frogs* 1236, *λήψει γὰρ ὀβολοῦ πάννυ καλὴν τε κἀγαθήν*. You'll get one for an obol, spick and span. With the phrase in the text Brunck compares Plautus, *Mil. Glor.* ii. 3. 45



If you said "mamm!" I fetched you bread with fond discernment true,  
And you could hardly say "Cacca!" when through the door I flew  
And held you out a full arm's length your little needs to do:

But now when I was crying  
That I with pain was dying,  
You brute! you would not tarry  
Me out of doors to carry,  
But choking with despair  
I've been and done it there.

CHORUS. Sure all young hearts are palpitating now  
To hear him plead,  
Since if those lips with artful words avow  
The daring deed,  
And once a favouring verdict win,  
A fig for every old man's skin.

O thou! who rakest up new thoughts with daring hands profane,  
Try all you can, ingenious man, that verdict to obtain.

PHRID. How sweet it is these novel arts, these clever words to know,  
And have the power established rules and laws to overthrow.  
Why in old times when horses were my sole delight, 'twas wonder  
If I could say a dozen words without some awful blunder!  
But now that he has made me quit that reckless mode of living,  
And I have been to subtle thoughts my whole attention giving,  
I hope to prove by logic strict 'tis right to beat my father.

STREPS. O! buy your horses back, by Zeus, since I would ten times rather

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'Non ego nunc emam vitam tuam vitiosa  
nuce.' Add Juvenal, Sat. xiv. 153  
'Tunicam mihi malo lupinae Quam,' &c."  
(1852).

1397. ἐπὼν κινητὰ καὶ μοχλευτά] It  
would seem that there must be an allu-  
sion here to Eur. Medea 1316 τί τάσδε  
κινεῖς κἀναμοχλεύεις πύλας; And as the

author of the "Christus Patiens", bor-  
rowing the line of Euripides, gives it as  
τί τούσδε κινεῖς κἀναμοχλεύεις λόγους, Por-  
son thinks that τούσδε λόγους or ταῦτα  
ἔπη may have been the original reading  
in the Medea, altered into τάσδε πύλας,  
perhaps in consequence of the parody  
here.

- ἵππων τρέφειν τέθριππον ἢ τυπτόμενον ἐπιτριβῆναι.  
 ΦΕ. ἐκείσε δ' ὅθεν ἀπέσχισάς με τοῦ λόγου μέτειμι,  
 καὶ πρῶτ' ἐρήσομαί σε τουτί· παῖδά μ' ὄντ' ἔτυπτες;  
 ΣΤ. ἔγωγέ σ', εὐνοῶν τε καὶ κηδόμενος. ΦΕ. εἰπὲ δὴ μοι, 1410  
 οὐ κάμέ σοι δίκαιόν ἐστιν εὐνοεῖν ὁμοίως,  
 τύπτειν τ', ἐπειδὴ περ γε τοῦτ' ἔστ' εὐνοεῖν, τὸ τύπτειν;  
 πῶς γὰρ τὸ μὲν σὸν σῶμα χρὴ πληγῶν ἀθῶον εἶναι,  
 τοῦμόν δὲ μή; καὶ μὴν ἔφυν ἐλεύθερός γε καγῶ.  
 “ κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς; ” 1415  
 φήσεις νομίζεσθαι σὺν παιδὸς τοῦτο τοῦργον εἶναι;  
 ἐγὼ δέ γ' ἀντείποιμ' ἂν ὡς δις παῖδες οἱ γέροντες,  
 εἰκός τε μᾶλλον τοὺς γέροντας ἢ νέους τι κλάειν,  
 ὅσῳ περ ἐξαμαρτάνειν ἦττον δίκαιον αὐτούς.  
 ΣΤ. ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα τοῦτο πάσχειν. 1420  
 ΦΕ. οὐκ οὐν ἀνὴρ ὁ τὸν νόμον θεῖς τοῦτον ἦν τὸ πρῶτον,  
 ὥσπερ σὺ καγῶ, καὶ λέγων ἐπειθε τοὺς παλαιούς;  
 ἦττόν τι δῆτ' ἔξεστι κάμοι καινὸν αὖ τὸ λοιπὸν

1415. κλάουσι παῖδες κ.τ.λ.] This is a parody of a famous line (691) in the *Alcestis* of Euripides, *χαίρεις ὄρων φῶς, πατέρα δ' οὐ χαίρειν δοκεῖς*; which is again quoted (not parodied) in *Thesm.* 194. It comes from a speech of Pheres to his son Admetus who had coolly expected his father to be willing to die in his stead. There have been some able attempts of late years to justify the selfishness of Admetus, but it should not be forgotten that the *Alcestis* was, or took the place of, a satyric drama, and that some parts of it are intentionally, and others perhaps unintentionally, of a comic character. The retention here of the original metre draws attention, and gives point, to the satire.

1417. *δις παῖδες οἱ γέροντες*] “The Scho-

liast gives several illustrations of this proverb. Πάλιν γὰρ αὖθις παῖς ὁ γηράσκων ἀνὴρ (Sophocles). *δις παῖδες οἱ γέροντες ὀρθῶ τῷ λόγῳ* (Theopompus). Ἄρ', ὡς ἔοικε, *δις γένοιτ' ἂν παῖς γέρον* (Plato Comicus). Mitchell adds Plato, *Laws* i, p. 646 οὐ μόνον ἄρ', ὡς ἔοικεν, ὁ γέρον *δις παῖς γίγνοιτ' ἂν*, ἀλλὰ καὶ ὁ μεθυσθεῖς. To which may be added [Plato], *Axiochus*, 367 B τῷ νῷ *δις παῖδες οἱ γέροντες γίγνονται*, Cratinus (ap. Schol. Plat. l. c.) ἀληθὲς ὁ λόγος, ὡς *δις παῖς* [ἐστὶν ὁ] γέρον, and Aesch. *Eum.* 38 *δείσασα γὰρ γραῦς, οὐδέν' ἀντίπαις μὲν ὄν*, though this is in a rather different signification” (1852). See also the Bodleian Proverbs 327, Diogenianus iv. 18 (Gaisford's *Paroemiogr.* pp. 34, 184).

1421. οὐκ οὐν ἀνὴρ ὁ τὸν νόμον θεῖς] “No:

Have to support a four-in-hand, so I be struck no more.

PHEID. Peace. I will now resume the thread where I broke off before.  
And first I ask : when I was young, did you not strike me then ?

STREPS. Yea : for I loved and cherished you. PHEID. Well, solve me this again,  
Is it not just that I your son should cherish you alike,  
And strike you, since, as you observe, to cherish means to strike ?  
What ! must my body needs be scourged and pounded black and blue  
And yours be scathless ? was not I as much freeborn as you ?  
“ Children are whipped, and shall not sires be whipped ? ”

Perhaps you'll urge that children's minds alone are taught by blows :—  
Well : Age is Second Childhood then : that everybody knows.

And as by old experience Age should guide its steps more clearly,  
So when they err, they surely should be punished more severely.

STREPS. But Law goes everywhere for me : deny it, if you can.

PHEID. Well was not he who made the law, a man, a mortal man,  
As you or I, who in old times talked over all the crowd ?  
And think you that to you or me the same is not allowed,

for οὐδείς οἶδεν ἐξ ὅτου φάνη, as Sophocles  
says in that noble passage, so frequently  
quoted by both Ancients and Moderns,

wherein Antigone condemns the unjust  
proclamation of Creon :

It was not Zeus whose voice pronounced those words,  
Nor Hell's dread Potentate, eternal Justice,  
Who sanctioned upon earth such laws as these.  
Nor deemed I that *thy* heraldings, frail mortal,  
Could overleap the unwritten Ordinance,  
The everlasting Mandates of the Gods.  
Mandates eternal ! not To-day's vain growth,  
Nor Yesterday's. Their Birth-time who shall say !  
Shall Man's imperious temper force my will  
To slight those dread Decrees, and, slighting, pay  
Just penalty to Heaven ! It shall not be.

With regard to the antiquity of the particular law before us in Greece, it is said that there were three laws of Triptolemus still preserved at Eleusis, of which τοὺς γονεὺς τιμᾶν, *Honour thy father and thy*

*mother* ; was the first. See Stanley at Aesch. Supplices 687. The duty of filial obedience had been strongly insisted upon by the Just Logic, supra 994, as it is also by Aristotle, Ethics, viii. 14" (1852)



- θεῖναι νόμον τοῖς υἱέσιν, τοὺς πατέρας ἀντιτύπτειν ;  
 ὅσας δὲ πληγὰς εἴχομεν πρὶν τὸν νόμον τεθῆναι, 1425  
 ἀφίεμεν, καὶ δίδομεν αὐτοῖς προῖκα συγκεκόφθαι.  
 σκέψαι δὲ τοὺς ἀλεκτρύονας καὶ τᾶλλα τὰ βοτὰ ταυτὶ,  
 ὡς τοὺς πατέρας ἀμύνεται· καίτοι τι διαφέρουσιν  
 ἡμῶν ἐκεῖνοι, πλὴν ὅτι ψηφίσματ' οὐ γράφουσιν ;  
 ΣΤ. τί δῆτ', ἐπειδὴ τοὺς ἀλεκτρύονας ἅπαντα μιμεί, 1430  
 οὐκ ἐσθίεις καὶ τὴν κόπρον κάπῃ ξύλου καθεύδεις ;  
 ΦΕ. οὐ ταυτὸν, ὦ τᾶν, ἐστίν, οὐδ' ἂν Σωκράτει δοκοίῃ.  
 ΣΤ. πρὸς ταῦτα μὴ τύπτ'· εἰ δὲ μὴ, σαυτὸν ποτ' αἰτιάσει.  
 ΦΕ. καὶ πῶς ; ΣΤ. ἐπεὶ σὲ μὲν δίκαιός εἰμ' ἐγὼ κολάζειν,  
 σὺ δ', ἣν γέννηταί σοι, τὸν υἱόν. ΦΕ. ἣν δὲ μὴ γέννηται, 1435  
 μάτην ἐμοὶ κεκλαύσεται, σὺ δ' ἐγχανὼν τεθνήξει.  
 ΣΤ. ἐμοὶ μὲν, ὦνδρες ἥλικες, δοκεῖ λέγειν δίκαια·  
 κᾶμοιγε συγχωρεῖν δοκεῖ τούτοισι τᾶπιεικῇ.  
 κλάειν γὰρ ἡμᾶς εἰκὸς ἐστ', ἣν μὴ δίκαια δρῶμεν.  
 ΦΕ. σκέψαι δὲ χάτεραν ἔτι γνώμην. ΣΤ. ἀπὸ γὰρ ὀλοῦμαι. 1440  
 ΦΕ. καὶ μὴν ἴσως γ' οὐκ ἀχθέσει παθὼν ἃ νῦν πέπονθας.  
 ΣΤ. πῶς δῆ ; διδάξον γὰρ τί μ' ἐκ τούτων ἐπωφελήσεις.  
 ΦΕ. τὴν μητέρ' ὥσπερ καὶ σὲ τυπτήσω. ΣΤ. τί φῆς ; τί φῆς σύ ;  
 τοῦθ' ἕτερον αὐ μείζον κακόν. ΦΕ. τί δ', ἣν ἔχων τὸν ἥττω  
 λόγον σὲ νικήσω λέγων τὴν μητέρ' ὡς τύπτειν χρεῶν ; 1445  
 ΣΤ. τί δ' ἄλλο γ' ; ἣν ταυτὶ ποιῆς,  
 οὐδέν σε κωλύσει σεαυ-  
 τὸν ἐμβαλεῖν ἐς τὸ βάραθρον

1429. *ψηφίσματα*] To be able to carry these special resolutions in the Assembly, already mentioned as the object and result of the sophistical training (*supra* 1019, and compare 432) is now described as the one characteristic which differentiates man from the brutes. It is obvious that Aristophanes did not, any

more than Aristotle, look kindly upon government by *ψηφίσματα*, see the Commentary on Lys. 703.

1440. *ἀπὸ γὰρ ὀλοῦμαι*] This expression, which has already occurred, *supra* 792, seems here to mean, *I shall be done to death with his γνώμαι*. He has already had one debate which has been conducted

To change it, so that sons by blows should keep their fathers steady ?  
Still, we'll be liberal, and blows which we've received already  
We will forget, we'll have no ex-post-facto legislation.

—Look at the game-cocks, look at all the animal creation,  
Do not *they* beat their parents ? Aye : I say then, that in fact  
They are as we, except that they no special laws enact.

STREPS. Why don't you then, if always where the game-cock leads you follow,  
Ascend your perch to roost at night, and dirt and ordure swallow ?

PHEID. The case is different there, old man, as Socrates would see.

STREPS. Well then you'll blame yourself at last, if you keep striking me.

PHEID. How so ? STREPS. Why, if it's right for me to punish you my son,  
You can, if you have got one, yours. PHEID. Aye, but suppose I've none.  
Then having gulled me you will die, while I've been flogged in vain.

STREPS. Good friends ! I really think he has some reason to complain.

I must concede he has put the case in quite a novel light :  
I really think we should be flogged unless we act aright !

PHEID. Look to a fresh idea then. STREPS. He'll be my death I vow.

PHEID. Yet then perhaps you will not grudge ev'n what you suffer now.

STREPS. How ! will you make me like the blows which I've received to-day ?

PHEID. Yes, for I'll beat my mother too. STREPS. What ! What is that you say !  
Why this is worse than all. PHEID. But what, if as I proved the other,  
By the same Logic I can prove 'tis right to beat my mother ?

STREPS. Aye ! what indeed ! if this you plead,

If this you think to win,

Why then, for all I care, you may

To the Accursed Pit convey

Yourself with all your learning new,

in a very unsatisfactory manner, and he is naturally alarmed at the prospect of undergoing a second.

1441. οὐκ ἀχθέσει] Pheidippides is well aware what a trouble his Coesyrified mother has been to his father ; and

thinks that the latter may be pleased at the idea of her being treated in the same fashion as himself. But Strepsiades is waking from his evil dreams, and rejects the proposal with horror.

1448. τὸ βάραθρον] the Deadman's Pit,

- μετὰ Σωκράτους 1450  
καὶ τὸν λόγον τὸν ἦττω.  
ταυτὶ δι' ὑμᾶς, ὦ Νεφέλαι, πέπονθ' ἐγὼ,  
ὑμῖν ἀναθεῖς ἅπαντα τὰμὰ πράγματα.
- ΧΟ. αὐτὸς μὲν οὖν σαυτῷ σὺ τούτων αἴτιος,  
στρέψας σεαυτὸν ἐς πονηρὰ πράγματα. 1455
- ΣΤ. τί δῆτα ταῦτ' οὐ μοι τότ' ἡγορεύετε,  
ἀλλ' ἄνδρ' ἄγροικον καὶ γέροντ' ἐπήρετε ;
- ΧΟ. ἡμεῖς ποιούμεν ταῦθ' ἐκάστοθ' ὅταν τινα  
γνώμεν πονηρῶν ὄντ' ἐραστὴν πραγμάτων,  
ἕως ἂν αὐτὸν ἐμβάλωμεν εἰς κακὸν, 1460  
ὅπως ἂν εἰδῇ τοὺς θεοὺς δεδοικέναι.
- ΣΤ. οἴμοι, πονηρά γ', ὦ Νεφέλαι, δίκαια δέ.  
οὐ γάρ μ' ἐχρῆν τὰ χρήμαθ' ἀδανεισάμην  
ἀποστερεῖν. νῦν οὖν ὅπως, ὦ φίλτατε,  
τὸν Χαιρεφῶντα τὸν μιαρὸν καὶ Σωκράτην 1465  
ἀπολεῖς, μετ' ἐμοῦ ἔλθων, οἱ σὲ καμ' ἐξηπάτων.
- ΦΕ. ἀλλ' οὐκ ἂν ἀδικήσαιμι τοὺς διδασκάλους.
- ΣΤ. ναὶ ναὶ, καταιδέσθητι πατρῶον Δία.
- ΦΕ. ἰδοὺ γε Δία πατρῶον· ὥς ἀρχαῖος εἶ.  
Ζεὺς γάρ τις ἔστιν ; ΣΤ. ἔστιν. ΦΕ. οὐκ ἔστ' οὐκ ἐπεὶ 1470  
Δῖνος βασιλεύει, τὸν Δί' ἐξεληλακός.
- ΣΤ. οὐκ ἐξεληλακ' ἀλλ' ἐγὼ τοῦτ' ὀρόμην,  
διὰ τουτονὶ τὸν Δῖνον. οἴμοι δειλταῖος,

the cleft or chasm at Athens into which the bodies of criminals were thrown. It has already been mentioned in Knights 1362, and will again be mentioned in Frogs 574 and Plutus 431, 1109. See the Commentary on the Frogs. Aristides (according to Plutarch, Arist. 3) said that if the Athenians were wise they would throw both Themistocles and himself into the βάραθρον.

1453. ἀναθεῖς] The word is again employed Birds 546, in the same sense of putting oneself under, giving oneself up to, the guidance and protection of another.

1464. ἀποστερεῖν] This, as already observed on 487 supra, is the term used with strict propriety throughout the Play to denote the wrongful action of Strepsiades in seeking fraudulently to



Your master, and your Logic too,  
And tumble headlong in.

O Clouds! O Clouds! I owe all this to you!  
Why did I let you manage my affairs!

CHORUS. Nay, nay, old man, you owe it to yourself.

Why didst thou turn to wicked practices?

STREPS. Ah, but ye should have asked me that before,  
And not have spurred a poor old fool to evil.

CHORUS. Such is our plan. We find a man  
On evil thoughts intent,  
Guide him along to shame and wrong,  
Then leave him to repent.

STREPS. Hard words, alas! yet not more hard than just.  
It was not right unfairly to keep back  
The money that I borrowed. Come, my darling,  
Come and destroy that filthy Chaerephon  
And Socrates; for they've deceived us both!

PHEID. No. I will lift no hand against my Tutors.

STREPS. Yes do, come, reverence Paternal Zeus.

PHEID. Look there! Paternal Zeus! what an old fool.  
Is there a Zeus? STREPS. There is. PHEID. There is *no* Zeus.  
Young Vortex reigns, and he has turned out Zeus.

STREPS. No Vortex reigns: that was my foolish thought  
All through this vortex here. Fool that I was,

retain money not in the first instance fraudulently obtained.

1471. *Δίος βασιλεία*] Pheidippides is retorting upon his father his own utterance supra 828. And no doubt the *ὡς ἀρχαῖος εἶ*, two lines above, is intended to recall the *φρονεῖς ἀρχαῖα* of 821.

1473. *διὰ τούτων τὸν δῖον*] The exact import of these words has been the subject of much controversy, but the words

*χυρεῖν δῖον* in the following line show that the speaker has in his mind the large cup or bowl called *δῖος* in Wasps 618, and *δεῖνος* by Athenaeus in the chapter (xi. 32, p. 467) which he devotes to this particular subject. Athenaeus there collects many passages from the comic poets in which this bowl is mentioned. In one a large *δεῖνος* is said to hold about nine gallons, *δεῖνος μέγας* |

ὄτε καὶ σὲ χυτρεοῦν ὄντα θεὸν ἡγησάμην.

ΦΕ. ἐνταῦθα σαντῶ παραφρὸνι καὶ φληνάφα.

1475

ΣΤ. οἷμοι παρανοίας· ὥς ἐμαινόμεν ἄρα,

ὅτ' ἐξέβαλλον τοὺς θεοὺς διὰ Σωκράτην.

ἀλλ', ὦ φίλ' Ἑρμῇ, μηδαμῶς θύμινέ μοι,

μηδὲ μ' ἐπιτρίψης, ἀλλὰ συγγνώμην ἔχε

ἐμοῦ παρανοήσαντος ἀδολεσχία.

1480

καὶ μοι γενοῦ ξύμβουλος, εἴτ' αὐτοὺς γραφὴν

διωκάθω γραψάμενος, εἴθ' ὃ τι σοι δοκεῖ.

ὀρθῶς παραινεῖς οὐκ ἔων δικορραφεῖν,

ἀλλ' ὥς τάχιστ' ἐμπιπράναι τὴν οἰκίαν

τῶν ἀδολεσχῶν. δεῦρο δεῦρ', ὦ Ξανθία,

1485

κλίμακα λαβὼν ἔξελθε καὶ σμινύην φέρων,

χωρῶν μετρήτην. In the Medea of Strattis some one, perhaps Medea herself, says to Creon "Do you know what your head looks like? For all the world like a δεινός turned upside down." In a third, one speaker says to another that a courtesan has stolen a silver δεινός (δεινὸν ἀργυροῦν), and the other replies "A δεινόν? how dreadful, δεινόν." It is described by the Scholiast on the Wasps as an ἀγγεῖον τι κεράμειον οἶνου, οἶον πρόχυμα, βάσιν οὐκ ἔχον, ἀλλὰ κάτωθεν ὑπότροχον. But whence does Strepsiades get the notion of a δεινός χυτρεοῦς? He can hardly have brought one out with him from the feast; and the idea that he now goes into the house and fetches one out for the purpose of the joke is ridiculous. And on the whole, I think that we must accept the explanation given by the Scholiasts, and assume that there was set at the entrance of the Phrontisterium, instead of the customary statue of Hermes, a large earthenware

Δίον, intended perhaps to symbolize the philosophic Δίον in which the Phrontists believed. The Scholiasts, explaining the pronoun τουτονί, say ὡς ἀγάλματος Δίου οὗτος ἐν τῇ διατριβῇ Σωκράτους, ὁστρακίνου, and again, ὡς ὁστρακίνου ἀγάλματος οὗτος πρὸ τῆς διατριβῆς.

1475. φληνάφα] *talk idly, babble*, Knights 664. All the old lexicographers—Hesychius, Photius, Suidas—explain φληναφάω by φλυαρέω or μικρολογέω. With these words Pheidippides leaves the stage.

1478. ὦ φίλ' Ἑρμῇ] "A statue of Hermes called Στροφαῖος was placed at the door of houses ἐπὶ ἀποτροπῇ τῶν ἄλλων κλεπτῶν, says the Scholiast at Plutus 1153. These were the famous Hermae, whose mutilation, not ten years after, may be said to have changed the results of the Peloponnesian War, and, with it, the destiny of the world" (1852). As to the form of the statue see the Commentary on Lys. 1094. Strepsiades is addressing the

To think a piece of earthenware a God.

PHEID. Well rave away, talk nonsense to yourself.

STREPS. O! fool, fool, fool, how mad I must have been

To cast away the Gods, for Socrates.

Yet Hermes, gracious Hermes, be not angry

Nor crush me utterly, but look with mercy

On faults to which his idle talk hath led me.

And lend thy counsel; tell me, had I better

Plague them with lawsuits, or how else annoy them.

(*Affects to listen.*)

Good: your advice is good: I'll have no lawsuits,

I'll go at once and set their house on fire,

The prating rascals. Here, here, Xanthias,

Quick, quick here, bring your ladder and your pitchfork,

statue at his own door, and affects to listen for the answer.

1480. ἀδολεσχεία] *by his never-ending talk*. So five lines below. The word was constantly associated with Socrates, who indeed lived in an atmosphere of talk, and must himself have been one of the greatest talkers that ever existed. The reader will find in the Commentary on 177 *supra* the lines in which Eupolis attacks him on this ground. And see the Commentary on Frogs 1492; and in addition to the passages there cited, cf. Plato, *Amatores ad init.*, Theaetetus, chap. 35 (p. 195 B, C), and Phaedrus, chap. 54 (269 E).

1484. ἐμπιπράναι] "Mr. Grote (chap. 37 *ad fin.*) is probably right in suggesting that Aristophanes took this idea from the actual circumstances attending the subversion of the Pythagorean order in Croton, when their school was set on fire, and very many perished in the

flames, among whom, according to one version of the story, was the αὐτός, the great Master himself" (1852). We know that the following scene, descriptive of the conflagration, was not ἐν ταῖς διδοχθείσαις Νεφέλαις, but there is no reason to doubt that the conflagration itself was there; and it seems probable that in the original Play Hermes in person responded to the appeal of Strepsiades, and superintended the setting fire to the Phrontisterium. Otherwise it is difficult to account for the appearance of his name in the MSS. during this closing scene, prefixed sometimes to sentences which he could not possibly have uttered, such as the words εἴθ' ὃ τι σοι δοκεῖ two lines above. The subject is more fully discussed in the Introduction.

1485. Ξανθία] This is probably the servant who was minding the lamp in the ἀνδρωνίτις at the commencement of the Play.



κάπειτ' ἐπαναβὰς ἐπὶ τὸ φροντιστήριον  
τὸ τέγος κατὰσκαπτ', εἰ φιλεῖς τὸν δεσπότην,  
ἕως ἂν αὐτοῖς ἐμβάλης τὴν οἰκίαν  
ἐμοὶ δὲ δᾶδ' ἐνεγκάτω τις ἡμμένην,  
κάγώ τιν' αὐτῶν τήμερον δοῦναι δίκην  
ἐμοὶ ποιήσω, κεῖ σφόδρ' εἶς' ἀλαζόνες.

1490

ΜΑΘ. Α. ἰοὺ ἰοῦ.

ΣΤ. σὸν ἔργον, ὦ δᾶς, ἰέναι πολλὴν φλόγα.

ΜΑΘ. Α. ἄνθρωπε, τί ποιεῖς; ΣΤ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ 1495  
διαλεπτολογοῦμαι ταῖς δοκοῖς τῆς οἰκίας.

ΜΑΘ. Β. οἴμοι, τίς ἡμῶν πυρπολεῖ τὴν οἰκίαν;

ΣΤ. ἐκείνος οὐπερ θοιμάτιον εἰλήφατε.

ΜΑΘ. Γ. ἀπολεῖς ἀπολεῖς. ΣΤ. τοῦτ' αὐτὸ γὰρ καὶ βούλομαι,  
ἦν ἡ σμινύη μοι μὴ προδῶ τὰς ἐλπίδας,  
ἦ γὰρ πρότερόν πως ἐκτραχηλισθῶ πεσών. 1500

ΣΩ. οὗτος, τί ποιεῖς ἔτεδν, οὐπὶ τοῦ τέγους;

ΣΤ. ἀεροβατῶ, καὶ περιφρονῶ τὸν ἥλιον.

ΣΩ. οἴμοι τάλας, δειλῆς ἀποπνιγῆσομαι.

ΧΑ. ἐγὼ δὲ κακοδαίμων γε κατακαυθήσομαι. 1505

ΣΤ. τί γὰρ μαθόντες τοὺς θεοὺς ὑβρίζετε,  
καὶ τῆς Σελήνης ἐσκοπεῖσθε τὴν ἔδραν;  
δίωκε, βάλλε, παῖε, πολλῶν οὔνεκα,  
μάλιστα δ' εἰδὼς τοὺς θεοὺς ὡς ἡδίκουν.

ΧΟ. ἡγείσθ' ἔξω· κεχόρευται γὰρ μετρίως τό γε τήμερον ἡμῖν. 1510

1489. αὐτοῖς ἐμβάλης τὴν οἰκίαν] So in Ach. 511 Dicaeopolis, speaking of the Lacedaemonians, expresses a wish that Poseidon, the God of earthquakes, αὐτοῖς ἅπασιν ἐμβάλοι τὰς οἰκίας.

1498. θοιμάτιον εἰλήφατε] He has now become awake to the fact that when he laid aside his cloke on first entering into the interior of the Phrontisterium, supra 497, it was at once appropriated

by his Master: though he took a more lenient view of the proceeding, supra 857.

1503. ἀεροβατῶ κ.τ.λ.] The reader will not have forgotten that these are the words in which Socrates announced his occupation to Strepsiades on their first meeting, supra 225.

1507. τῆς Σελήνης] He is referring to what he had been told, supra 171. In

Climb to the roof of their vile thinking-house,  
 Dig at their tiles, dig stoutly, an' thou lovest me,  
 Tumble the very house about their ears.  
 And some one fetch me here a lighted torch,  
 And I'll soon see if, boasters as they are,  
 They won't repent of what they've done to me.

STUDENT 1. O dear! O dear!

STREPS. Now, now, my torch, send out a lusty flame.

STUD. 1. Man! what are you at there? STREPS. What am I at? I'll tell you.  
 I'm splitting straws with your house-rafters here.

STUD. 2. Oh me! who's been and set our house on fire?

STREPS. Who was it, think you, that you stole the cloke from?

STUD. 3. O Murder! Murder! STREPS. That's the very thing,  
 Unless this pick prove traitor to my hopes,  
 Or I fall down, and break my blessed neck.

SOCR. Hallo! what are you at, up on our roof?

STREPS. I walk on air, and contemplate the Sun.

SOCR. O! I shall suffocate. O dear! O dear!

CHÆREPHON. And I, poor devil, shall be burnt to death.

STREPS. For with what aim did ye insult the Gods,  
 And pry around the dwellings of the Moon?  
 Strike, smite them, spare them not, for many reasons,  
 BUT MOST BECAUSE THEY HAVE BLASPHEMED THE GODS!

CHORUS. Lead out of the way: for I think we may say  
 We have acted our part very fairly to-day.

Lucian's Icaromenippus 20, the Moon herself complains to Menippus of the intrusive speculations τῶν φιλοσόφων, who seem, she says, to have nothing in the world to do ἢ τὰ μὲν πολυπραγμονεῖν, τίς εἰμι, καὶ πηλίκη, ἥ καὶ δι' ἧν τινα αἰτίαν διχότομος ἢ ἀμφικυρτός γίνομαι, and so on.

precisely the same way by the Chorus at the close of the Thesmophoriazusae, ἀλλὰ πέπαισται μετρίως ἡμῖν. Although the preceding twenty lines or so were rewritten for the revised edition of the Play, there is no reason to suppose that this final ἔξοδος of the Chorus was in any way altered.

1510. μετρίως] The word is used in

## SUPPLEMENTAL NOTES

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### I

AS TO THE *κολοκύντη*. SUPPLEMENTAL NOTE TO LINE 327.

THE following translation of a passage from a Comedy of Epicrates preserved by Athenaeus (ii, chap. 54) was in the former edition of this work contained in the Preface: but it seems more convenient to place it here at the end of the Commentary.

The second speaker has apparently just returned from Athens, and is being questioned by a friend as to what he had seen and heard in that city.

- (A) What does Plato pursue? what does Menedeme do?  
What wondrous device has Speusippus in view?  
Have they found, have they caught, any truth, any thought,  
Any subtle design in their brains to be wrought?  
I command you, I pray, I beseech you obey, 5  
And tell me: that is, if you're able to say.
- (B) O yes, I can tell the tale very well.  
For when I was by at our festival high  
A troop of these youngsters I chanced to descry,  
Wrapt deep in some theme, in the fair Academe; 10  
And their language I heard, most strange and absurd;  
They were testing, I saw, some Physical law;  
So it was; for they tried the world to divide,  
Into beasts, into trees, into pot-herbs beside;  
And then they must see in which of the three 15  
That wonderful thing called a Pumpkin would be.
- (A) O what did their wit decide upon it?  
O tell me what passed; in what genus 'twas classed;  
And how they agreed to define it at last.
- (B) O first they said nought, but in diligent thought, 20



- As they stood in a row, stooping down very low,  
 To fix their attention they strove and they sought;  
 And in study profound they bent to the ground,  
 Till one of them deemed the solution was found,  
 And lifting his head, *'Tis a pot-herb*, he said ; 25  
 But another I heard say, *'Tis grass* ; and a third,  
*It seemeth to me that a pumpkin's a tree.*  
 At this answer profound one who stood on the ground,  
 A doctor from Sicily, slowly turned round,  
 And with gestures unclean did an action obscene, 30  
 In contempt of the fools, and their rules, and their schools.
- (A) O surely their ire at the insult took fire,  
 And their spirits blazed out with a cry and a shout !  
 Sure, sure, it was wrong, and impudent too,  
 Such sages among, such a deed for to do. 35
- (B) O but They did not heed, those youngsters, the deed.  
 For Plato was there, and with a mild air  
 Nothing angry or nettled he bade them proceed,  
 Taking up the same line, to divide, to define ;  
 So he bade them, and They divided away, 40  
 And for aught that I know they are there to this day.

## II

## THE CORRUPTERS OF MUSIC. SUPPLEMENTAL NOTE TO LINE 971.

The following is a translation of some lines from the Cheiron of Pherecrates preserved by Plutarch in his treatise on Music, chapter 30 (p. 1141). In the former edition it was given in the note itself, but it seems more convenient now to relegate it to a supplemental note.

Pherecrates in his Comedy brought on the stage the personification of Music in the form and dress of a woman and in very sorry plight. Justice (*Δικαιοσύνη*) meets her and inquires the reason of her pitiful condition, to which she replies—

Well, I will gladly tell you ; for my spirit  
 Is just as fain to speak as yours to listen.  
 The first commencement of my evil days  
 Was Melanippides ; he took and made me

Weak and effeminate with his twelve strings.	5
Still I could well enough have borne with that,	
Compared with what was coming. For then came	
That doubly cursed Cinesias of Athens,	
And with his tuneless, twisting, turning strophes	
So utterly confused me that it seemed,	10
As in the field of battle, so in verse,	
His right hand was where his left hand should be,	
The barbarous wretch. Still that I could have borne,	
But Phrynis with some new turn of his own	
Bending and twisting ruined me completely	15
With his twelve harmonies on five poor strings.	
And yet, again, I might have borne with him	
For he would straight amend whate'er he erred in.	
But this Timotheus, friend, has overthrown	
And undermined me. JUSTICE. Who is this Timotheus?	20
Whence comes he? MUSIC. Who? some sandy-haired Milesian.	
He did annoy me sadly, worse than all,	
With his outrageous, finical conceits;	
And if he met me walking out alone,	
Then on his twelve strings would he hack and thwack me	25
And din me with his screeching tuneless trills,	
Unholy innovations! twisting me	
Like some poor garden plant.	

# APPENDIX

## OF VARIOUS READINGS

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Of all the Comedies of Aristophanes none seems to have appealed more strongly to ancient critics and copyists than the *Plutus*, the *Clouds*, and the *Frogs*. These three Plays, in that order, commence the great Ravenna and Venetian MSS., and most of the selections which have survived to our time; and no other Comedy has been preserved in anything like so many MSS. as these. Professor Williams White in his valuable articles on the MSS. of Aristophanes tells us that, of the 170 MSS. furnishing the text of the Plays, 148 contain the *Plutus*, 127 the *Clouds*, and 78 the *Frogs*. (In the Prefatory Note to the Appendix to the *Frogs*, 30 should have been given as the number of the MSS. *collated*, not as the number of those *existing*.) No other Comedy is preserved in more than 28 MSS., and one (the *Thesmophoriazusae*) appears in two only. The following MSS. containing the *Clouds* have been collated by various scholars:—

- R. The Ravenna MS.
- V. The first Venetian (No. 474, St. Mark's Library, Venice).
- P. The first Parisian (No. 2712, National Library, Paris).
- P<sup>2</sup>. The third Parisian (No. 2717, Do.).
- P<sup>3</sup>. The fourth Parisian (C. B. 2, Do.).
- P<sup>5</sup>. Brunck's own MS. (now in the Library of Trinity College, Cambridge).

(Brunck's edition is founded on a collation of the last-mentioned four MSS.)

- U. The Vaticano-Urbinas (No. 141, Urbinates, Vatican Library).
- P<sup>4</sup>. The fifth Parisian (No. 2820, National Library, Paris).
- P<sup>7</sup>. The seventh Parisian (No. 2718, Do.).
- P<sup>8</sup>. The eighth Parisian (No. 2821, Do.).
- P<sup>9</sup>. The ninth Parisian (No. 2822, Do.).
- P<sup>10</sup>. The tenth Parisian (No. 2823, Do.).



- P<sup>11</sup>. The eleventh Parisian (No. 2824, National Library, Paris).  
 P<sup>12</sup>. The twelfth Parisian (No. 2825, Do.).  
 P<sup>13</sup>. The thirteenth Parisian (No. 2826, Do.).  
 P<sup>14</sup>. The fourteenth Parisian (No. 2827, Do.).  
 P<sup>15</sup>. The fifteenth Parisian (No. 2828, Do.).  
 P<sup>17</sup>. The seventeenth Parisian (No. 2902, Do.).  
 P<sup>18</sup>. The eighteenth Parisian (Suppl. No. 97, Do.).  
 P<sup>19</sup>. The nineteenth Parisian (Suppl. No. 135, Do.).  
 P<sup>20</sup>. The twentieth Parisian (Suppl. No. 463, Do.).  
 P<sup>21</sup>. The twenty-first Parisian (Suppl. No. 499, Do.).  
 P<sup>22</sup>. The twenty-second Parisian (Coislin, No. 354, Do.).  
 V<sup>1</sup>. The second Venetian (No. 472, St. Mark's Library).  
 V<sup>2</sup>. The third Venetian (No. 475, Do.).  
 V<sup>3</sup>. The fourth Venetian (No. 473, Do.).  
 F<sup>1</sup>. The second Florentine (No. 31, 16, Laurentian Library).  
 F<sup>2</sup>. The third Florentine (No. 31, 13, Do.).  
 F<sup>3</sup>. The fourth Florentine (No. 31, 35, Do.).  
 F<sup>8</sup>. The ninth Florentine (No. 31, 22, Do.).  
 F<sup>4</sup>. The fifth Florentine (No. 2715, Bibl. Abbat.).  
 F<sup>5</sup>. The sixth Florentine (No. 2779, Do.).  
 F<sup>6</sup>. The seventh Florentine (No. 88, Do.).  
 M. The first Milanese (No. L. 39, St. Ambrose Library).  
 M<sup>1</sup>. The second Milanese (No. C. 222, Do.).  
 M<sup>2</sup>. The third Milanese (No. D. 64, Do.).  
 M<sup>3</sup>. The fourth Milanese (No. L. 41, Do.).  
 O. The first Oxford (No. 127, Barocc., Bodleian Library).  
 O<sup>2</sup>. The third Oxford (No. 43, Do., Do.).  
 O<sup>3</sup>. The fourth Oxford (D'Orville's) (No. 1, 3, 13, Do.).  
 O<sup>5</sup>. The sixth Oxford (No. 40, Canonic., Do.).  
 O<sup>6</sup>. The seventh Oxford (No. 46, Do., Do.).  
 O<sup>7</sup>. The eighth Oxford (No. 150, Misc., Do.).  
 C. The first Cambridge { No. iii, 15. Bound together. }  
 C<sup>1</sup>. The second Cambridge { University Library. }

- C<sup>2</sup>. The third Cambridge (No. iii, 3, University Library).  
 C<sup>3</sup>. The fourth Cambridge (No. iii, 16, Do.).  
 L The first London (Harl. No. 5664, British Museum).  
 L<sup>1</sup>. The second London (Do. No. 6307, Do.).  
 L<sup>2</sup>. The third London (Do. No. 5725, Do.).  
 L<sup>3</sup>. The fourth London (Arundel, No. 530, Do.).  
 m. }  
 m<sup>1</sup>. } The three Modena MSS. collated by Bekker, and not I believe  
 m<sup>2</sup>. } identified with any particular MSS. there.  
 W. The first Viennese (No. 163, Imperial Library, Vienna).  
 W<sup>1</sup>. The second Viennese (No. 210, Do.).  
 W<sup>2</sup>. The third Viennese (No. 227, Do.).  
 B. The Borgian MS. collated by Invernizzi.  
 H. The Munich MS. (No. 137, in the Munich Library).  
 T. The Tübingen MS. (No. Mb. 32, in the University Library).  
 E. The Elbing MS. (in the State Library).

One or two others of little importance have been collated, but not accurately identified with any existing MSS.

I suppose that no MSS. have been more carefully or more frequently collated than R. and V.; but the publication of the photogravures of these two MSS. has revealed an almost incredible inaccuracy on the part of collators: Velsen always excepted, but we have no collation of the "Clouds" by Velsen. The consequences have been disastrous. Readings have been recommended and adopted on the guarantee of R. or of V., of which those MSS. know nothing at all; whilst the true readings which they really contain have been brushed aside as unrecognized by any ancient authority. And if this is the case with these comparatively familiar MSS., what confidence can we feel in the more casual and perfunctory collations of the inferior MSS.? The readings of Brunck's four MSS., so far as they are recorded by Brunck himself, are probably quite trustworthy, and the same may be said of the readings of some unimportant MSS. collated by Porson and Dobree. But as a rule we cannot but feel the greatest distrust of all representations made to us of the readings of MSS. which

we cannot verify by reference to the MSS. themselves, or their photographs. And except where circumstances seemed to render it necessary I have not, in the present Appendix, gone in any detail into the readings of the other MSS.

Nor again have I set out the conjectures of critics as fully as I have in other Comedies. The *Clouds* is, to my mind, far too delightful a Comedy to be barnacled over with prosaic suggestions which, if adopted, would destroy, or seriously impair, its wit and beauty. To make alterations in the text of Aristophanes has become as favourite an amusement as to play a game of cricket or tennis, and one in which the players engage as light-heartedly and with as little sense of responsibility. The latest form which the pastime has taken is to count the number of occasions—say a dozen—in which some particular phrase occurs in the extant Comedies; to discover that in (say) nine of them there is some minute peculiarity, material or immaterial, which does not happen to be found in the other three; and thereupon to erect that minute peculiarity into an iron rule, with which the minority of three must be forced into compliance, on pain of being rejected as inadmissible—a sorry game, but one that seems mightily to amuse the minds which play at it. In the present Appendix I have as a rule comprised such conjectures only as seemed of interest in themselves or have found acceptance in independent quarters.

The editions in my possession from which this synopsis is compiled are as follows:—

- (1) Aldus. Venice, 1498.
- (2) Junta. Florence, 1515.
- (3) Fracini. Florence, 1525 (sometimes called the second Junta).
- (4) Gormont. Paris, 1528.
- (5) Cratander. Basle, 1532.
- (6) Zanetti. Venice, 1538.
- (7) Neobari. Paris, 1540 (containing the *Plutus*, the *Clouds*, and the *Frogs*. This is the first instalment, issued separately, of Wechel's edition).



- (8) Junta II. Florence, 1540 (sometimes called the third Junta).
- (9) Farreus. Venice, 1542 (hardly more than a reprint of Zanetti).
- (10) Grynaeus. Frankfort, 1544.
- (11) Gelenius. Basle, 1547 (sometimes called Froben).
- (12) Frischlin. Frankfort, 1597.
- (13) Rapheleng. Leyden, 1600 (sometimes called Plantin).
- (14) Portus. Geneva, 1607.
- (15) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
- (16) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's with the addition of Le Fevre's *Ecclesiazusae*).
- (17) Kuster. Amsterdam, 1710.
- (18) Bergler. Leyden, 1760 (posthumous. The text is Burmann's).
- (19) Brunck. London, 1823 (originally published at Strassburg, 1783).
- (20) Invernizzi. Leipsic, 1794-1823.
- (21) Bekker. London, 1829.
- (22) Bothe's first edition. Leipsic, 1830.
- (23) Hermann's Clouds. Leipsic, 1830 (but he had published an edition some years earlier which I have not seen).
- (24) Dindorf. Oxford, 1835.
- (25) Mitchell's Clouds. London, 1838 (Dindorf's text).
- (26) Weise. Leipsic, 1842.
- (27) Bothe's second edition. Leipsic, 1845.
- (28) Holden's first edition. London, 1848.
- (29) My own first edition was published at Oxford, 1852.
- (30) Felton's Clouds. London, 1852 (originally published, four years earlier, in America. I have it only in Kerchever Arnold's School Classics. Dindorf's text).
- (31) Teuffel's Clouds. Leipsic, 1856.
- (32) Bergk. Leipsic, 1857 (reprinted 1888).
- (33) Meineke. Leipsic, 1860.
- (34) Holden's second edition. Cambridge, 1868.

- (35) Kock's Clouds. Berlin, 1876 (but he had published an earlier edition in 1852 which I have not seen).  
 (36) Green's Clouds. London, 1881.  
 (37) Merry's Clouds (second edition). Oxford, 1882.  
 (38) Humphreys's Clouds. Boston, United States, 1888 (Kock's text).  
 (39) Blaydes. Halle, 1890.  
 (40) Van Leeuwen. Leyden, 1898.  
 (41) Graves's Clouds. Cambridge, 1898.  
 (42) Hall and Geldart. Oxford, 1900.  
 (43) Starkie's Clouds. London, 1911.

It is of course unnecessary to specify the readings of those editors who adopt the text of others. Thus if I say that Kock gives such a reading, I must be understood as meaning that both Kock and Humphreys do so; and a reading ascribed to Dindorf is ascribed also to Mitchell and Felton.

In some of the Comedies such as the Wasps and the Peace, it is plain that Fracini had access to R. or a very similar MS., but I cannot in the Clouds trace any indebtedness in his text to R.

2. *ῥσον* (followed by a colon or full stop) V. P. and many other MSS. G<sup>or</sup> n (11, Bergler (in translation and notes, but Burmann did not follow it in the text), Ernesti, Weise, Teuffel, Meineke, recentiores, except Kock. *ῥσον* (without any stop following) R. and many other MSS. and the other editions. They who adopt the latter reading connect *ῥσον* with *ἀπέραντον* in the sense of either *ὡς ἀπέραντον* or *τόσον ῥσον ἀπέραντον*. But see the Commentary. The exclamation *ἀπέραντον* is intended to strengthen the statement made in the preceding line; and Blaydes aptly refers to Peace 525, 526 *ὡς ἡδὺν κατὰ τῆς καρδίας. | γλυκίτατον*.

24. *ἐξεκόπη* MSS. vulgo. Duker pro-

posed *ἐξεκόπη* for the reason mentioned in the Commentary, but this might well mean that Strepsiades wished the horse which Pheidippides bought to have been in possession of one eye only. However he is followed by Kuster (in notes), Hermann, Dindorf (in notes), Holden, Meineke, Blaydes, and Van Leeuwen.

28. *ἐλᾷ* MSS. vulgo. The Ravenna Scholiast says *πόσους καμπτοὺς πεποίηκας*, whence, observes Hermann, some may think he read *ἐλᾷς*. Hermann did not think of adopting *ἐλᾷς* himself, nor has anybody done so except Van Leeuwen. The words *τὰ πολέμιστῆρια* are the subject of *ἐλᾷ*.

35. *ἐνεχυράσσεσθαι* V<sup>3</sup>. F<sup>5</sup>. m<sup>1</sup>. Kuster,

recentiores (except Bekker, Hermann, Teuffel, Bergk, and Merry). *ἐνεχυράσασθαι* R. V. and the other MSS. and editions.

37. *δήμαρχός τις* R. and many other MSS. and vulgo. *τις δήμαρχος* V. and many other MSS., Teuffel, Meineke, Holden (2), Kock, and Graves.

75. *ὁδὸν* H. Richards, see the Commentary. *ὁδοῦ* MSS. vulgo. In the next line C<sup>2</sup>. has *μόλις* written above *μίαν*, whence Blaydes suggested that *μόλις* might be substituted for *ὁδοῦ*. And this is done by Van Leeuwen.

87. *πίθωμαι* Dawes, Brunck, recentiores. *πείθομαι* R. V. V<sup>1</sup>. *πιθῶμαι* P<sup>3</sup>. *πιθοῦμαι* (or *πειθοῦμαι*) almost all the other MSS. and all editions before Brunck. In the earlier part of the verse, for *πιθοῦ*, V. has *πιθοῦμαι* and R. *πιθοῦμοι*, and it is said that W<sup>2</sup>. for *τί οὖν* has *τί δέ*, whence C. F. Hermann proposed to read either *ᾧ παῖ πιθοῦ μοι*. *τί δέ*, which is followed by Bergk, Meineke, Kock, and Merry, or else *ᾧ παῖ* (extra metrum) *πιθοῦ τι μοι*. *τί οὖν*, which seems very unlikely, but is adopted by Teuffel and Holden (2).

130. *σκινδαλάμους* F<sup>1</sup>. F<sup>2</sup>. F<sup>3</sup>. and several other MSS., Bentley, Bergk, Kock, Merry. See the Appendix to Frogs 819. *σκινδαλμούς* R. V., the remaining MSS., and all editions before Brunck. This gave a spondee for the fourth foot, viz. *-αλμούς*, which both Bentley and Brunck altered into *-αλαμούς*, but whilst Bentley rightly retained the initial *σκ*- of all the MSS., Brunck, in pursuance of his "Attic" fallacy, changed *σκ*- into *σχ*-, and save as aforesaid he is followed by all subsequent editors. Bentley's remarks will be found in the Museum Criticum ii. 433.

145. *ἄλλοιτο* P. V<sup>3</sup>. W. F<sup>1</sup>. F<sup>2</sup>. F<sup>3</sup>. O. O<sup>2</sup>. vulgo. *ἄλοιτο* R. V. V<sup>1</sup>. V<sup>2</sup>. and most of the other MSS., Teuffel and Starkie, and so H. Richards. It is very difficult to say whether the question is *How far a flea jumps*, i.e. can jump (*ἄλλοιτο*), or *How far a particular flea has jumped* (*ἄλοιτο*). If the line stood alone, it would obviously require *ἄλλοιτο*, but the difficulty arises from the absence of any subject to *ἀφίλατο* in the lines which follow, and Van Leeuwen's proposal to substitute *τις* for *τοῦ* in line 146 is not altogether satisfactory. But on the whole, considering that the present line contains the problem as set by Socrates, and what follows is merely the Student's own comment, we must, I think, retain the common reading.

148. *πῶς δῆτα τοῦτ' ἐμέτρησε* V. V<sup>1</sup>. V<sup>2</sup>. W. F<sup>1</sup>. F<sup>2</sup>. F<sup>3</sup>. and a few other MSS. and vulgo (though in Aldus, Cratander, and a few other old editions the verb is by a clerical error written *ἐμέρησε*). *πῶς δῆτα τοῦτο διεμέτρησε* (contra metrum) R. B. *πῶς δῆτα διεμέτρησε* P. and a few other MSS., Hermann, Teuffel, Holden (2), Blaydes, Hall and Geldart, and Starkie. *πῶς τοῦτο διεμέτρησε* Bothe (2), Bergk. *πῶς τοῦτο δὴ 'μέτρησε* Cobet, Meineke, Kock. But though neither *δῆτα* nor *τοῦτο* is absolutely necessary, of each of them (as Dindorf says of *τοῦτο*) "*multo magis opus est quam διὰ prae-positione, quae fortasse ex διατήξας est repetita.*"

156. *ἀνῆρετ'* MSS. vulgo. Reiske conjectured *ἀντήρετ'*, which seems very probable, and indeed I had introduced the same idea in my translation, whilst ignorant of Reiske's suggestion.

179. *θυμάτιον* MSS. vulgo. *θυμάτιον*



(a supposed diminutive of *θύμα*, a sacrifice) Hermann, Bothe (2), Teuffel, Meineke, Holden (2), Kock, Merry, Blaydes, and Graves. Bergk proposed *ἐκ τῆς πάλης θωινημάτων*. But it is impossible to get rid of the *ίμάτιον* which is supported by the MSS. with absolute unanimity, by the Scholiast, who says *ἀπὸ τῆς παλαιστρας ἔλαβεν ἱμάτιον*, and by a passage which Dindorf cites from Epictetus (Diss. iv. 2. 20, p. 638), λέγει γὰρ καὶ ἀεροβατεῖν αὐτὸν, καὶ ἐκ τῆς παλαιστρας κλέπτειν τὰ ἱμάτια. It is indeed impossible to account for the article, for the passages which Blaydes brings to support it, viz. Wasps 238, 354, 449, and 1201, are irrelevant, and Dindorf's suggestion, that it refers to the *ίμάτιον* worn by the person to whom he was pretending to explain the geometrical problem, would be possible only if some such person had been mentioned. I should like to drop the article, and read *ἐκ τῆς παλαιστρας ἱμάτιον ὑφείλετο*, and so indeed Brunck proposed in his note on Plutus 985.

189. *τουτογί* F<sup>1</sup>. Porson, Dindorf, recentiores, except as herein appears. *τοῦτό γε* R. H. V<sup>3</sup>., most MSS., and all editions before Dindorf except as herein appears. *τοῦτ' ἔτι* V. P., many MSS., Brunck, Invernizzi. *τοῦτό γ' ἔτι* Reisig, Bothe, Hermann, Teuffel, Bergk, Kock, and Merry.

195. *ἡμῖν* MSS. vulgo. *ὑμῖν* Bergk, Meineke, Holden (2), Kock, Merry, Blaydes, Graves, Hall and Geldart. But *ἡμῖν* seems quite right. The Student who is talking with Strepsiadēs is plainly a person in authority over the others, and it was his duty to see that they did not remain in the

open court of the Phrontisterium beyond a certain time. He would therefore be as unwilling as the others that Socrates should find the whole party there.

213. *ὑπὸ γὰρ ἡμῶν* R. V., the MSS. generally, Gelenius, Frischlin, Portus, Scaliger, Faber, Brunck, recentiores. *ὑπὸ γὰρ ὑμῶν* m. m<sup>1</sup>. m<sup>2</sup>. O<sup>2</sup>. O<sup>3</sup>. O<sup>6</sup>. O<sup>7</sup>., all editions before Brunck except as above mentioned. But Strepsiadēs would not have attributed the success of that energetic expedition to the anaemic Phrontists.

214. *ποῦ 'στίν* R. V. and all the MSS. (except perhaps P.) and vulgo. Bentley suggested *ποῦ 'σθ'*, and that is said to be the reading of P. This alteration destroys the euphony of *ποῦ 'στίν* and *ὁποῦ 'στίν*, but it is adopted by Meineke, Kock, Blaydes, Van Leeuwen, and Hall and Geldart.

215. *πάνυ φροντίζετε* R. V. and the MSS. generally (V. is said to have *πάλιν*, but that is a mistake) and so vulgo. *πάνυ μέγα φροντίζετε* P<sup>2</sup>. and (it is said) F<sup>1</sup>. A scholium is said to have *μέγα*, but there is no such scholium either in R. or in V., and *μέγα* is quite out of place. The scholium is however copied by Suidas (s. v. *μέγα*), and *μέγα* is read by Brunck, Bothe, Hermann, Weise, and Teuffel. This is bad enough, but the whole force of the appeal is broken by Bergk's unauthorized substitution of the insipid *νυν* for the energetic *πάνυ*. This unfortunate alteration of the MS. reading is however adopted by Van Leeuwen and Starkie.

217. *νῆ Δf*. These two words are annexed to the speech of the Student by every MS. and vulgo. Cobet how-

ever, with his usual lack of judgement, transferred them to Strepsiades (*νῆ Δι' αἰμώξεσθ' ἄρα*), where they are quite unmeaning; and, strange to say, this is followed by Bergk, Meineke, Holden (2), Blaydes, Van Leeuwen, Graves, Hall and Geldart, and Starkie. The reason for this departure from the MSS. is that *νῆ Δι'* is affirmative. So undoubtedly it is, and the examples quoted to show that it may be used as a negative really prove the reverse. Thus in Thesm. 640 when one, suspecting Mnesilochus to be not a woman but a man, says "How hard and strong her body is, *καὶ νῆ Δία τιτθούς οὐκ ἔχει*," the *νῆ Δία* is affirming the suspicion indicated in the preceding line. The speaker is agreeing with, not dissenting from, what has gone before. So in Eccl. 445, where Chremes has been relating what Praxagora had said about the superior capacity of women to keep a secret, the reply of Blepyrus, *καὶ νῆ τὸν Ἑρμῆν τοῦτό γ' οὐκ ἐψεύσατο*, is affirming, not denying, what had gone before; it is equivalent to "And by Hermes, she was right there." So here the *νῆ Δι'* is intended to affirm the truth of what he had just said. "But that's impossible. By Zeus it is."

226. *ὑπερφρονεῖς* R. and apparently all the MSS. except V. and vulgo. *περιφρονεῖς* (contra metrum) V. *σὺ περιφρονεῖς* Blaydes (though he thought that all the MSS., including V., gave *ὑπερφρονεῖς*), Van Leeuwen, Starkie. This seems a singularly purposeless alteration. The *ὑπερφρονεῖς* of the MSS. is the very word required. And although it is urged that *περιφρονεῖς* may also mean *despise*, yet there would be nothing to show the audience that the

word was being employed in a sense different from that in which it had been employed by Socrates. And the emphatic *σὺ* is an undesirable addition, for we do not hear of any others *περιφρονούντας τὸν ἥλιον*.

238. *ἵνα με διδάξης* R. H. E. and several other MSS., Bentley, Bekker, Dindorf, Bothe (2), Holden, Teuffel, Meineke, recentiores. *ἵνα μ' ἐκδιδάξης* V. P., most MSS., and all the other editions.

248. *τῷ γὰρ ὄμνυ'*. Except that R. V. and apparently some other MSS. give the verb in full, and push forward the *ῆ* to the commencement of the next line (contra metrum) and that V. has *ὄμνυτε*, this seems to be the reading of all the MSS., and is well explained by the Scholiast as cited in the Commentary. And it is the reading of all the editions but two. But Bergk proposed, though he did not read, *ῆ νομίζετε*, whence Blaydes reads *τῷ νομίζε'*; *ῆ*, and Van Leeuwen reads *τῷ δ' ἀγοράζε'*; *ῆ*.

258. *ταῦτα πάντα* R. V. and very many other MSS. (possibly all, for though Blaydes asserts that many MSS. have *πάντα ταῦτα*, yet as he includes R. and V. among those which do so, it is impossible to place any confidence in the remainder of his list), Invernizzi, recentiores, except as hereinafter mentioned. *ταῦθ' ἀπαντα* Bothe (2). *πάντα ταῦτα* all editions before Invernizzi, and Weise afterwards. Whilst this was the recognized reading, Ernesti and Seager independently conjectured *πάντας ταῦτα*, an exceedingly probable conjecture, though perhaps somewhat less probable since the true reading of the MSS. has been ascertained to be *ταῦτα πάντα*. My own translation, more than 60 years ago,



unwittingly followed it, but the only editors who have introduced it into the text are Blaydes and Van Leeuwen.

261. ἀτρέμας P. P<sup>14</sup>. F<sup>1</sup>. F<sup>2</sup>. F<sup>4</sup>. O. O<sup>5</sup>. O<sup>6</sup>. O<sup>7</sup>. m. m<sup>1</sup>. m<sup>2</sup>., all editions before Teuffel, except those hereinafter mentioned, and Van Leeuwen. ἀτρεμί R. V. Bekker, Dindorf, Holden (1), Green, Hall and Geldart. ἀτρεμί Hermann, Teuffel, recentiores, except as aforesaid. What turns the scale in favour of ἀτρέμας is the fact that ἔχ' ἀτρέμας (or ἀτρέμα) is the regular form, occurring infra 743, Birds 1200, 1244, 1572, Thesm. 230, Frogs 339.

263. ἐπακούειν (*listen to*, in the sense of *hearing*) R. Bekker, Teuffel, Meineke, Holden (2), Blaydes, recentiores. ἐπακούσαι V. ὑπακούειν (*listen to*, in the sense of *complying with*) the other MSS. and editions.

268. μηδὲ κυνῆν U. Kuster (in notes), Bekker, Bothe, Hermann, Dindorf, recentiores, except Blaydes. μὴ κυνῆν R. V. and apparently all the other MSS. and all editions before Brunck. μὴ κυνέην Salmasius, Bentley, Ernesti, Brunck, Invernizzi, Blaydes. But κυνῆ is the form universally adopted by Aristophanes, Ach. 390, Wasps 445, Birds 1203, Lys. 751, 754, 757.

271. ἴστατε Νύμφαις MSS. (except that E. and F<sup>2</sup>. are said to have ἴστατ' ἐν Νύμφαις) vulgo. ἴστατε Νύμφαι Porson. Νύμφαις means *for the Nymphs*, that is, for their delectation.

272. Νείλου προχοαῖς R. P., the MSS. generally, and vulgo. Νείλου προχοὰς V. Dindorf (in notes), Weise, and Holden (2). Νείλου'ν προχοαῖς Meineke, Blaydes, and Van Leeuwen, though how the Clouds could draw water out of

the river, if they themselves were in it, they do not explain.—ἀρύεσθε R. V., the MSS. generally, all editions before Brunck; and Bekker, Bergk, Meineke, Holden (2), Kock, and Merry afterwards. But Suidas (s.v. ἀρύεσθαι) says σὺν τῷ τ λέγουσιν, οὐκ ἀρύεσθαι. This is contrary to all the evidence and cannot outweigh the testimony of the great Aristophanic MSS. Bentley however, who of course was not aware of that testimony, quoting Suidas, thought that we should read ἀρύεσθε here. And see Porson at Phoen. 463. Brunck read ἀρύεσθε as the "Attic" form and, save as aforesaid, is followed by all subsequent editors. "Atticum ἀρύεσθαι, vulgare ἀρύεσθαι esse docet Moeris," Blaydes. And Mr. Starkie pronounces ἀρύεσθε "a vulgar form." But what Moeris says is "ἀρύεσθαι, Ἀττικῶς ἀρύεσθαι, Ἑλληνικῶς," and what he means is that ἀρύεσθαι was the form most in vogue with the great Athenian writers, and so became a part of the universal Hellenic language which was developed from the Athenian; whilst ἀρύεσθαι, either because it was so rarely used or for some other reason, dropped out altogether and became a mere provincialism. See the Introduction to the Knights xxxiv-xxxvi.—προχοῖσι (or πρόχοισι) O<sup>5</sup>. O<sup>6</sup>. l. Ernesti, Hermann, Porson, Dobree, Bothe (2), Teuffel, Bergk, recentiores. προχόουσιν R. V. P. πρόχουσιν F<sup>1</sup>. and most MSS. and the other editions, while a few inferior MSS. have προχάδαι, πρόχοις or προχόησιν.

274. ὑπακούσατε V. P. P<sup>14</sup>. F<sup>5</sup>. F<sup>6</sup>. and several other MSS. And doubtless this is what R. meant to give, though by a clerical error the first syllable is



spelled *οὔπ*-. This is clearly the right reading here (see on 263 supra), and is adopted by Teuffel, Meineke, Holden (2), Kock, Green, Blaydes, and all subsequent editors. *ἐπακούσατε* F<sup>1</sup>. and several other MSS. and the other editions.

281. *τηλεφανείς σκοπιᾶς* MSS. vulgo. Mr. Green conjectured *τηλεφανοῦς σκοπιᾶς* which is read by Blaydes, Van Leeuwen, and Starkie, but seems clearly wrong. The Clouds when they arrive at the mountain tops and survey the landscape before them would see very prominently the distant peaks as well as the plains, the rivers, and the sea. To omit the distant hills would be to omit the most striking feature of the view.—When I wrote the foregoing remarks I had not observed Mr. Graves's note: "From a mountain top the most striking thing is the sight of other peaks; and the singularly beautiful verses as they stand give a glorious suggestion of a mountain view."

282. *καρπούς τ' ἄρδομένην* V. P. and several other MSS., Invernizzi, Bothe, Dindorf, recentiores, except as hereinafter appears. Several other MSS. have *καρπούς τ' ἄρδομένην*. *καρπούς ἄρδομένην* θ' R. and a few other MSS. and Hermann. *καρπούς τ' ἄρδομένην* (or *-αν*) θ' P<sup>14</sup>. F<sup>3</sup>. and several other inferior MSS. and all editions before Brunck; and Dindorf (in notes), Bergk, Meineke, Holden (2), Green, Van Leeuwen, and Starkie. *καρπούς τ' ἄλδομένην* Brunck, Bekker.

284. *κελάδοντα* MSS. vulgo. Blaydes suggested *στενάχοντα* which Van Leenwen and Starkie read. Their idea of an editor's duty must differ very widely from mine.

286. *μαρμαρέουσιν ἐν αἰγαῖς* F<sup>1</sup>. F<sup>3</sup>. and a few other MSS., all editions before Brunck; and Starkie afterwards. I do not know why Brunck and Hermann pronounced this reading to be contra metrum. It seems to me, of the three various readings, the one most in harmony with the metrical requirements of this little dactylic ode; and it is a pleasure to find that Mr. Starkie also has reverted to it. *μαρμαρέας ἐν αἰγαῖς* R. P<sup>3</sup>. P<sup>5</sup>. B. and many other MSS., Bekker, Bothe, Hermann, recentiores, except as herein appears. *μαρμαρέουσιν αἰγαῖς* V. P. and several other MSS., Suidas (s. v. *μαρμαρέην*), Brunck, Invernizzi, Blaydes, Van Leeuwen, and Graves. See on 310 infra.

288. *ἀθανάτας ιδέας* R. Reisig, Bekker, recentiores. A Scholiast says *ἀθανάτας ιδέας κείται. καὶ ἔστιν ἐνικὸν ἐν γενικῇ πτώσει* (the genitive case singular). *ἀθανάτας ιδέας* V. and apparently all the other MSS. (except that two or three have *ἀθανάτοις ιδέας*); and so all editions before Bekker.

296. *σκάψης . . . ποιήσης* V. and all the other MSS. except as hereinafter appears, and all editions before Brunck; and Bergk afterwards. *σκάψης . . . ποιήσης* R. O<sup>7</sup>. (but in the latter MS. *ποιήσεις* is corrected into *ποιήσης*). *σκάψεις . . . ποιήσεις* O. O<sup>3</sup>. Dawes, Brunck, and subsequent editors before Dindorf, and Merry afterwards. Elmsley (at Ach. 278) proposed *σκάψει* for *σκάψεις*, and *σκάψει . . . ποιήσεις* is read by Dindorf and all subsequent editors except Bergk and Merry. As to Dawes's rule see the Appendix to Peace 1037.

297. *δοιδαῖς* MSS. vulgo. C. L. Hermann proposed *δοιδῆς* which is read by

Meineke and Kock. Blaydes reads *αἰδεῖν*.

307. *πρόσοδοι* every printed edition, and apparently every MS. except R. and V. which have *πρόδομοι*.

310. *παντοδαπαῖσιν ἐν ὥραις* P<sup>14</sup>. F<sup>3</sup>. and several other MSS., all editions before Brunck, and Starkie afterwards, but some of the older editions omit the final *ν* in *παντοδαπαῖσιν*. *παντοδαπαῖς ἐν ὥραις* R. V., the bulk of the MSS., Brunck, recentiores, except as mentioned. *παντοδαπαῖσιν ὥραις* (no MS.) Blaydes, Van Leeuwen. See on 286 *supra*.

322. *φανερῶς* MSS. vulgo. Halbertsma suggested *φανερὰς* which is read by Meineke, Holden (2), Kock, Blaydes, Van Leeuwen, and Graves. The two words come, by different routes, to the same thing, but everything goes to show that *φανερῶς*, and not *φανερὰς*, was the word selected by Aristophanes.

324. *ῥουχῇ αὐτὰς* Elmsley, Dindorf, recentiores. *ῥσυχα ταύτας* P<sup>5</sup>. H. E. W. W<sup>1</sup>. O<sup>5</sup>. O<sup>7</sup>. and several other MSS., Aldus, Junta, Brunck, Bekker, Bothe, Hermann. *ῥσυχ' αὐτὰς* Fracini and all subsequent editors before Brunck. *ῥσυχῶς αὐτὰς* R. V. B. P<sup>2</sup>. P<sup>3</sup>. m. m<sup>1</sup>., most MSS., and Invernizzi. *ῥσυχος αὐτὰς* P. and a few other MSS.

326. *ννὶ μόλις οὕτως*. This appears to have been the reading of Hermann in an earlier edition, and it is adopted by Bekker, Dindorf, and (save as herein-after appears) all subsequent editors. It is indeed the reading of R. and M<sup>1</sup>., except that they for *ννὶ* have *νῦν*, and as almost all the other MSS. read *ννὶ*, the substitution of that form for *νῦν* was clearly pointed out. *νῦν μόλις ὀρῶ* B. O<sup>2</sup>., a few other MSS., and all editions

before Bergler. *νῦν καὶ μόλις ἀθρῶ* P. P<sup>14</sup>. and a few other MSS., Kuster (in notes), Bergler. *διαθρῶ ννὶ μόλις ἤδη* Brunck. *ννὶ μόλις ὀρῶ* V. H. and almost all the MSS. *ννὶ μόλις ἀθρῶ* C<sup>2</sup>. Weise. *νῦν ὥς μόλις ἀθρῶ* Invernizzi, Bothe. *νῦν ὀρῶ ἤδη μόλις αὐτὰς* Blaydes.

327. *κολοκύνταις* R. V. P., the MSS. generally, and vulgo. *κολοκύντας* P<sup>14</sup>. O<sup>3</sup>. L<sup>3</sup>. Junta, Gormont, Zanetti, Farreus, Grynaeus, Frischlin, and Rapheleng. Cf. Plutus 581 *Κροικαῖς λήμας λημώντες*.

329. *ῥῆδεις* R. V. P. and practically all the MSS. and all editions before Brunck, and Bergk and Merry afterwards. *ῥῆδης* P<sup>5</sup>. m. m<sup>2</sup>. Brunck introduced this into the text as the "Attic" form, and he is followed by all editors before Meineke, and by Green afterwards. Then Blaydes, in some previous work, discovered that *ῥῆδηςθ'* was a "still more Attic" form, and this was accordingly adopted by Meineke and all subsequent editors except Green and Merry. So this unlucky "Attic" fallacy goes on corrupting the text of Aristophanes, regardless of the overwhelming weight of evidence against it, and the utter lack of evidence in its favour.

330. *καὶ καπνὸν* V. P<sup>2</sup>. P<sup>5</sup>. m<sup>1</sup>. and several other MSS., Brunck, Bekker, recentiores. *καὶ σκιὰν* R. P. and most of the MSS., and all editions before Brunck; and Invernizzi afterwards. While this was the accepted reading Dawes suggested *δάσκιον*.

335. *στρεπταίγλῶν* P<sup>3</sup>. and one or two MSS. vulgo. *στρεπταίγλας* R. Bothe (2) (taking the word as a substantive, in apposition to *δάϊον ὀρμάν*). *στρεπταίγλαν* V. P., most MSS., Junta II; Brunck, Invernizzi, Bekker, Holden, Blaydes, and Graves.

The difference is unimportant, but the epithet seems more suited to the Clouds than to their *ὁρμή*.

339. *κιχλᾶν* R. P. P<sup>5</sup>. and many other MSS., Brunck, recentiores. *κιχλᾶν* V. and several other MSS. and all editions before Brunck.

348. *πάνθ' ὃ τι βούλονται* P. and several other MSS., Brunck, Bekker, recentiores, except as herein mentioned. *πάνθ' ὃ τι ἂν βούλονται* R. F<sup>3</sup>. m<sup>2</sup>. Zanetti, Junta II, Farreus, Rapheleng, Invernizzi. *πάνθ' ὃ τι ἂν βούλονται* V<sup>1</sup>. W<sup>1</sup>. F<sup>2</sup>., several other MSS., and the other editions before Brunck. *πάνθ' ὅσα βούλονται* V. Hermann. *πάνθ' ἂν βούλονται* Bentley, Dobree, Kock. *πᾶν ὃ τι βούλονται* U. Bentley (in the alternative), Porson, Meineke, and Blaydes. This is on the assumption that the plural *πάνθ'* is wrongly joined with the singular *ὃ, τι*, but there is no real objection to that conjunction. Dindorf refers to Eur. Ion 233 *πάντα θεᾶσθ' ὃ τι καὶ θέμις*.

366. *ὁ Ζεὺς δ' ἡμῖν* R. V., and apparently all the MSS. except m<sup>2</sup>., and vulgo. *ὁ Ζεὺς δ' ὑμῖν* m<sup>2</sup>. And this was suggested by Dobree and is adopted by Meineke, Holden (2), Blaydes, Van Leeuwen, and Graves. In support of this departure from the MSS. Blaydes refers to line 688 *infra*, *οὐκ ἄρρεν' ὑμῖν ἔστω*; I think that we should with the best MSS. read *ἡμῖν* there, but even if we do not, that was a mere question of nomenclature which might well be ruled one way in Cicynna, and another way in the Phrontisterium: the existence of Zeus concerned Strepsiades as much as it did the Phrontists.

380. *ἐλελήθει* R. V. P. and practically all the MSS., and all editions before

Brunck; and Bekker, Bergk, Merry, and Blaydes afterwards. But all the other editors have fallen victims to the strong Attic delusion. Brunck, without a word and without an atom of authority, changed *ἐλελήθει* into *ἐλελήθη* as the "more Attic" form, and this is said to be found in P<sup>14</sup>., and save as aforesaid is adopted by all subsequent editors before Meineke. Meanwhile Cobet announced that *ἐλελήθειν* is the "still more Attic" form, and he is followed by Meineke and (save as aforesaid) all subsequent editors.

394. *ταῦτ' ἄρα καὶ τῶνόματ' κ.τ.λ.* This line is expressly continued to Socrates by R. P. and most of the best MSS. It is made the commencement of the speech of Strepsiades by V. and several inferior MSS. R.'s arrangement is followed by all editors except Hermann, Dindorf (in notes), Weise, Teuffel, and subsequent editors, who adopt the arrangement of V. It seems to me that R.'s arrangement is right, "Ridet poeta," says Ernesti, "Socraticam rationem argumentandi e verbis, eorum similitudine, etymologia, &c." For "Socraticam" Ernesti should have said "sophisticam," for Aristophanes probably had in his mind the method of Prodicus. An argument from the similarity of names would have been quite out of place in the mouth of Strepsiades.

399. *πῶς οὐχί* P. U. P<sup>14</sup>. V<sup>1</sup>. F<sup>4</sup>. and several other MSS., Brunck, Invernizzi, Bekker, Bothe, Hermann, Dindorf (in text), Bergk, Meineke, Green and Merry. *δῆτ' οὐχί* V. F<sup>2</sup>. L<sup>2</sup>. Dindorf (in notes), Weise, and (save as herein appears) subsequent editors. *πῶς δῆτ' οὐχί* R., the great bulk of the MSS., and all editions



before Brunck. Either the *πῶς* or the *δῆτ'* must go, and I cannot believe that any comic writer would use *δῆτ'* alone in this place. Bothe in his second edition reads *δῆν*.

401. *'Αθηνέων* Porson, Bekker, Hermann, Dindorf, Holden, Teuffel, recentiores. *'Αθηναίων* R. V. P<sup>2</sup>. P<sup>3</sup>. P<sup>5</sup>. and many other MSS. and all editions before Brunck. *'Αθηνῶν* P. P<sup>14</sup>. and many other MSS., Bentley, Kuster (in notes), Brunck, and the other subsequent editors before Teuffel. As to Porson's suggestion see the Appendix to Knights 159. The confusion between *ε* and *αι* in the MSS. is of constant occurrence; but in the Knights there was nothing else to justify the proposal to read *'Αθηνέων*, and I did not think that we were justified in adopting *'Αθηνέων* on that single ground; but here the additional fact that the words are an actual quotation from Homer seems sufficient to turn the scale.

403. *εὖ σὺ λέγειν* P<sup>14</sup>. W<sup>2</sup>. F<sup>4</sup>. O. L. Bentley, Kuster, recentiores, except Teuffel and Blaydes. *εὖ λέγειν* R. V. P. and all the other MSS. and all editions before Kuster. Whilst this was the only known reading, Bentley proposed the insertion of either *σὺ* (which has been generally accepted) or *γε*, which is adopted by Teuffel and Blaydes.

409. *ὄπτων* V. P. and apparently all the MSS. (but R.) and vulgo. *ὀπτῶν* R. Teuffel, Meineke, Kock, Starkie.

417. *καὶ γυμνασίων* MSS. vulgo. The mention of *γυμνάσια* here has been objected to by many, but without sufficient reason. See the Commentary. Diogenes Laertius, in his life of Socrates, says that the Comic poets were often really praising him, when they thought

that they were holding him up to derision, and, amongst other passages, he quotes this speech of the Chorus, lines 412-17, but not a single line is cited accurately. He gives the line before as *οἶνου τ' ἀπέχη καὶ ἀδδηφαγίας καὶ τῶν ἄλλων ἀνοήτων*. Arthur Palmer proposed to read *κάγυμνασίας*, Naber καὶ *βαλανείων*. But the only editor who has altered the text is Blaydes, who adopts Herwerden's suggestion of *καὶ ξυμποσίων*, as if Socrates were averse to *ξυμπόσια*.

423. *ἄλλο τι κ.τ.λ.* There are a number of small variants in this line which it is not worth while to recount in detail. All the MSS. commence with the *letters* *ἄλλο τι*, though many have *ἄλλ' ὅτι*.—*οἶν* V. P., most MSS., and vulgo. *οὐ* F<sup>1</sup>. F<sup>2</sup>. P<sup>2</sup>. P<sup>5</sup>. and several inferior MSS., Fracini, Cratander, Junta II, Gelenius, Portus to Bergler (but Scaliger suggests *οἶν* in his notes), Bothe, Hermann, Teuffel, Kock, Merry, Blaydes, and Graves. R. unfortunately lends no help here, for by some oversight it commences *ἄλλ' ὅτι δήεις*.—*οὐδένα* MSS. vulgo. But Bentley, who overlooked the force of *ἄλλο τι*, proposed *οὐδέν*, to agree with *ἄλλο*, and this was approved by Dindorf in his notes, and is adopted by Meineke, Holden (2), Green, Blaydes, Van Leeuwen, and Graves. Dawes too went wrong about *ἄλλο τι*, proposing *ἄλλ' ὅτι*, and he too would read *οὐδέν*.

437. *δράσω ταῦθ'* R. V. Invernizzi, Bekker, Hermann, Teuffel, recentiores, except Green, Blaydes, and Van Leeuwen. *δράσω τοῦθ'* P. P<sup>14</sup>., most MSS., and vulgo.

439. *χρήσθων ὅτι βούλονται* Brunck, recentiores, except as hereinafter mentioned. But R. V. and apparently all the MSS. (except P<sup>5</sup>. which has *ἀληθῶς*) insert *ἀτεχνῶς* after *χρήσθων*, so spoiling

the metre; and so all editions before Brunck, who rightly omitted ἀτεχνῶς, observing that it had crept into this place from the similar line 453. However various devices have been adopted for the purpose of bringing back ἀτεχνῶς.

(1) Hermann writes νῦν οὖν as a separate line, beginning the next line with χρήσθων, and so Bergk and Blaydes. (2) Teuffel inserts τοῦτω before χρήσθων, making ὅ,τι βούλονται a separate line, and so Merry. And so too Van Leeuwen, save only that instead of inserting τοῦτω he marks a lacuna. (3) Meineke after Cobet omits χρήσθων, and so Kock and Hall and Geldart.

442. ῥιγούν R. V. and apparently every MS., and every edition before Hermann. ῥιγῶν Hermann, recentiores. ῥιγούν is the Attic, ῥιγῶν the Doric, form of the infinitive; but the Doric form was very much affected by Athenian writers. ῥιγῶν, says the Scholiast on Wasps 446, ἀπὸ τοῦ ῥιγούν. Δῶριον δὲ τοῦτο, κατακρήσαν παρὰ Ἀττικοῖς. But it did not supersede the Attic form, and therefore when the Athenian language broadened into the universal language of Hellenic prose, it carried with it not ῥιγῶν but ῥιγούν, leaving the Doric form as a mere Attic provincialism. And so Moeris; ῥιγῶν, Ἀττικῶς (that is, used by Attic writers only); ῥιγούν, κοινῶς (that is, used by Attic writers in common with all the later writers of Hellenic prose). In the three other places where the word is used, Ach. 1146, Wasps 446, Birds 935, the MSS., though not always unanimous, favour the Doric form; but both forms were in use, and where the MSS. are unanimous in favour of the original Attic form, there is no ground for re-

jecting their testimony.—δείρειν Scaliger (in notes), Dobree, Bergk, recentiores. δέρειν R. V., the great bulk of the MSS., and all editions before Brunck. δαίρειν P. L<sup>3</sup>. Brunck, and subsequent editions before Bergk. τε δέρειν Bentley, which is probable enough, this being the last of a series of infinitives. δέρρειν P<sup>6</sup>.

451. ματτυλοικός Bentley, Brunck to Hermann, and Dindorf, Meineke, Holden (2), Kock, Green, Graves. See the Commentary. ματτιολοικός P<sup>3</sup>. and two or three other MSS. of little note. ματιολοικός R. V., the bulk of the MSS., and vulgo.

452. καλούσ' (or καλοῦσιν) R. V. V<sup>1</sup>. V<sup>2</sup>. Invernizzi, recentiores, except Hermann. λέγουσ' (or λέγουσιν) most MSS., editions before Invernizzi, and Hermann afterwards. Cf. line 1001.

460. ἔξεις MSS., all editions except Starkie, who following Suidas (s. v. οὐρανόμηκες) reads ἔξων. But, except in regard to the actual word on which he is commenting, Suidas is no authority, and Aristophanes could hardly have used the two participles μαθὼν and ἔξων after ἴσθι δ' ὥς.

471. ἐς λόγον ἐλθεῖν W. F<sup>1</sup>. O<sup>7</sup>. L<sup>3</sup>. vulgo. ἐς λόγους ἐλθεῖν R. P., the MSS. generally, and Brunck, Invernizzi, Bekker. But this is destructive of the metre, which is either a dactylic hexameter or a choriamb and ionic a minore repeated. V. appears to have εὐλόγους ἐλθεῖν.

483. εἰ μνημονικός εἰ MSS. vulgo. ἡ μνημονικός εἰ Dobree, Bergk, Meineke, Holden (2), Kock, Merry, recentiores. Apart from the authority of the MSS. this seems to me a change for the worse.—Later in the verse for δύο τρόπω R. and V. have δύο τρόπων, the final ν

being, seemingly, a duplication of the  $\nu$  in  $\nu\eta$  which immediately follows.

484.  $\eta\gamma\mu\epsilon\nu\gamma\alpha\rho\delta\phi\epsilon\iota\lambda\eta\tau\alpha\iota$  R. F<sup>4</sup>. F<sup>5</sup>. M<sup>1</sup>. Bothe, Teuffel, Bergk, Meineke, Holden (2), Green, Merry, Graves, and Hall and Geldart.  $\epsilon\iota\mu\epsilon\nu\gamma'$  (or  $\mu\epsilon\nu\delta'$ )  $\delta\phi\epsilon\iota\lambda\epsilon\tau\alpha\iota$  P<sup>2</sup>. P<sup>5</sup>. P<sup>14</sup>. V<sup>3</sup>. W. W<sup>2</sup>. U. and many other MSS., and all editions before Brunck.  $\eta\gamma\mu\epsilon\nu\gamma'$   $\delta\phi\epsilon\iota\lambda\eta\tau\alpha\iota$  V. P. B., several other MSS., Brunck, and (save as aforesaid) all subsequent editors. V. and the old editions omit  $\tau\iota$  after  $\delta\phi\epsilon\iota\lambda\eta\tau\alpha\iota$ . It was first supplied by Brunck out of P. P<sup>2</sup>. and P<sup>5</sup>, and was afterwards found in R. and elsewhere. Kuster had attempted to mend the metre by inserting  $\delta\nu$  after  $\mu\eta\gamma\mu\omega\nu$ .

489.  $\pi\rho\omicron\beta\acute{\alpha}\lambda\omega\sigma\omicron\iota\sigma\omicron\phi\acute{\omicron}\nu$  Hirschig, Blaydes, Van Leeuwen, Graves, and Starkie.  $\pi\rho\omicron\beta\acute{\alpha}\lambda\omega\mu\alpha\iota\sigma\omicron\phi\acute{\omicron}\nu$  P. V<sup>3</sup>. W. W<sup>1</sup>. W<sup>2</sup>. F<sup>1</sup>. F<sup>4</sup>, some other MSS., and vulgo.  $\pi\rho\omicron\beta\acute{\alpha}\lambda\lambda\omega\mu\alpha\iota\sigma\omicron\iota\sigma\omicron\phi\acute{\omicron}\nu$  R. and apparently some other MSS.  $\pi\rho\omicron\beta\acute{\alpha}\lambda\lambda\omega\mu\alpha\iota\sigma\omicron\iota\sigma\omicron\phi\acute{\omicron}\nu$  V.  $\pi\rho\omicron\beta\acute{\alpha}\lambda\lambda\omega\sigma\omicron\iota\sigma\omicron\phi\acute{\omicron}\nu$  Meineke, Kock, Green, and Hall and Geldart.

490.  $\iota\phi\alpha\rho\pi\acute{\alpha}\sigma\epsilon\iota$  R. V. P<sup>3</sup>. F<sup>5</sup>. O<sup>7</sup>. vulgo.  $\iota\phi\alpha\rho\pi\acute{\alpha}\sigma\epsilon\iota\varsigma$  P. H. U. and many other MSS., Brunck, Invernizzi, and Bothe. Several MSS. have  $\iota\phi\alpha\rho\pi\acute{\alpha}\sigma\eta\varsigma$ . In V. the line is written  $\epsilon\iota\theta\acute{\epsilon}\omega\varsigma\iota\phi\alpha\rho\pi\acute{\alpha}\sigma\epsilon\iota\pi\epsilon\rho\iota\tau\acute{\alpha}\nu\mu\epsilon\tau\acute{\epsilon}\omega\rho\omega\nu$ .

493.  $\delta\acute{\epsilon}\gamma$  V. and a few other MSS. and vulgo.  $\delta\acute{\epsilon}\epsilon\iota$  R. P. P<sup>3</sup>. and several other

MSS., Brunck to Hermann, Teuffel, Meineke, Holden (2), Kock, Merry, and Hall and Geldart.

495.  $\xi\pi\epsilon\iota\tau'$  R. Teuffel, Bergk, Meineke, Holden (2), Kock, Merry, Blaydes, Graves, Hall and Geldart, and Starkie.  $\kappa\acute{\alpha}\pi\epsilon\iota\tau'$  the other MSS. and editions.

500.  $\epsilon\iota\pi\acute{\epsilon}\delta\eta\nu\acute{\iota}\nu\mu\omicron\iota\tau\omicron\delta\acute{\iota}$ . MSS. vulgo. But here a singular thing has happened. In his note Blaydes says " $\Sigma\Omega$ .  $\tau\omicron\tau\acute{\iota}$ ; R. V. Hermann, Bergk, Meineke, Teuffel, Bamberg." Neither of those MSS. and not one of those editors has, or suggests, any such reading. Nor has it ever been suggested by anybody. The note must have been intended for 748 infra, and slipped in here by mistake. It seems however to have misled Hall and Geldart, who actually introduce, for the first time, this reading into the text, on the supposed authority of R. and V.

505.  $\lambda\alpha\lambda\acute{\eta}\sigma\epsilon\iota\varsigma$  . . .  $\acute{\alpha}\kappa\omicron\lambda\omicron\upsilon\theta\acute{\eta}\sigma\epsilon\iota\varsigma$  V. F<sup>1</sup>. F<sup>4</sup>. W. Dawes (on 367 supra), Brunck, recentiores.  $\lambda\alpha\lambda\acute{\eta}\sigma\epsilon\iota\varsigma$  . . .  $\acute{\alpha}\kappa\omicron\lambda\omicron\upsilon\theta\acute{\eta}\sigma\eta\varsigma$  V<sup>3</sup>. editions before Brunck save as herein-after appears.  $\lambda\alpha\lambda\acute{\eta}\sigma\eta\varsigma$  . . .  $\acute{\alpha}\kappa\omicron\lambda\omicron\upsilon\theta\acute{\eta}\sigma\eta\varsigma$  Neobari, Scaliger (in notes), Kuster, Bergler.  $\lambda\alpha\lambda\acute{\eta}\sigma\eta\varsigma$  . . .  $\acute{\alpha}\kappa\omicron\lambda\omicron\upsilon\theta\acute{\eta}\sigma\alpha\varsigma$  R.

518-62. The scheme of the Eupolideian epichoriambic metre in which the Parabasis Proper is composed is given by Gaisford in his note to Hephæstion xvi. 4 and is as follows:—

1	2	3	4	5	6	7
— —	— —	— —	— —	— —	— —	— — —
— —	— —			— —	— —	— — —
— — —				— — —		— — —
— —				— —		



(Dr. Gaisford throws 3 and 4 into one choriamb which is doubtless right; but I have divided them into a trochee and iamb to make the following explanation clearer.)

It will be observed that if you take a pure trochaic tetrameter, all that is required to turn it into a pure Eupolideian is to substitute an iamb for a trochee in the fourth place. Thus ἐξέθηκα, παῖς δ' ἰδοῦσα τις λαβοῦν' ἀνείλετο is, metrically, a pure trochaic tetrameter; but if for ἰδοῦσα (υ | - υ | ) you substitute ἐτέρα (υ | υ - | ) you have a pure Eupolideian, line 531 infra. This substitution of a choriamb for the double trochee in the third and fourth feet is the only *necessary* change; but many other changes are *permissible*. Thus a spondee may be used in four places, instead of three only; while a still more revolutionary alteration is the allowance of an iamb in the first and fifth feet, which quite transforms the rhythm. That, no doubt, is the reason why in the first line of the Parabasis πρὸς ὑμᾶς (R. V. P., the MSS. generally, Brunck, recentiores) is changed into πρὸς γ' ὑμᾶς by P<sup>2</sup>. P<sup>3</sup>. O<sup>7</sup>. and all editions before Brunck.

520. νικήσαιμι τ' (or γ') ἐγὼ Bentley. His conjecture with the γ' is adopted by Brunck, but that with the τ' is followed by Bekker and all subsequent editors. νικήσαιμι' ἔγωγε MSS., editions before Brunck, except that for ἔγωγε Frischlin, Rapheleng, and Invernizzi have ἐγὼ. All these are attempts to make the line a trochaic, and are *contra metrum*. The *kai* after ἔγωγε is omitted by R.

523. πρώτους MSS. (except C.) vulgo. C. is said to have πρώτως which is read by Hermann. Welcker and Bergk suggested

πρώτην which is read by Meineke and Kock. αὐτὸς Van Leeuwen.

527. ὑμῶν R. V., the MSS. generally, and vulgo. ὑμᾶς P. m<sup>1</sup>. Brunck, Invernizzi, Bothe, Hermann, Blaydes. But the δεῖσι or σοφοὶ were regarded by Aristophanes as a section only of the audience. Cf. Eccl. 1155, 1156.

533. παρ' ὑμῖν MSS. vulgo, except that in the editions known as "Scaliger's" and "Faber's" it is written παρ' ἡμῖν, apparently by a clerical error. Sauppe conjectured παρ' ὑμῶν which seems to give a wrong meaning, but is adopted by Meineke, Kock, Merry, Blaydes, Van Leeuwen, and Starkie.

538. σκύνιον R. V. P., the MSS. generally, and vulgo. σκύνιον F<sup>2</sup>. L<sup>2</sup>. Dobree, Meineke, Kock, Blaydes, Van Leeuwen, and Hall and Geldart.

546. ταῦτ' Brunck, recentiores, except Bekker; and this reading is said to be found in P<sup>4</sup>. O<sup>5</sup>. O<sup>6</sup>. O<sup>7</sup>. ταῦτ' R. V. P., the MSS. generally, all editions before Brunck, and Bekker afterwards.

553. πρώτιστον V. P., the MSS. generally, and vulgo. πρότερον R. Cobet suggested πρώτιστος which is accordingly read by Meineke, Holden (2), Kock, and Van Leeuwen.

557. ἐποίησ' V. ἐποίησεν Brunck, recentiores, except Bothe and Blaydes. πεποίηκεν (brought from the preceding line) R., the MSS. generally, all editions before Brunck, and Bothe afterwards. Schneidewin and Bergk suggested ἐπήδησεν, which Blaydes adopts.

560. τοῖσιν ἐμοῖς V. W. W<sup>1</sup>. F<sup>1</sup>. F<sup>2</sup>. O<sup>5</sup>. O<sup>7</sup>. and all printed editions. R. and most of the MSS. give τοῖς ἐμοῖσιν or τοῖς ἐμοῖς, an attempt to get rid of the choriamb.

575. *πρόσχετε* Bentley, Porson, Bothe, Hermann, Dindorf, Weise, Holden (1), Meineke, Kock, Merry. But Elmsley, at Ach. 733, said "*πρόσχετε* vel potius *πρόσσχετε*." And *πρόσσχετε* is accordingly read by Holden (2), Green, Blaydes, and Graves. But it seems to me that, in compounds of *πρός* where a sigma follows, the Athenians did not always duplicate the sigma. See Appendix to Peace 1183. *προσέχετε* MSS. vulgo, but, according to Blaydes, C. has, or originally had, *πρόσχετε*.

577. *ὠφελοῦσαι* MSS. (except R.) vulgo. *ὠφελοῦσαι* R. Meineke, Green, Blaydes.

584. *ἐξέλειπε* F<sup>4</sup>. O. L. Bentley, Bekker, recentiores. *ἐξέλιπε* R. V., the MSS. generally, and all editions before Brunck, excepting Kuster who read *ἐξέλιπέ γε*. *ἐκλέλοιπε* P. B. Brunck and Invernizzi.

592. *τῷ ξύλῳ*. Elmsley in his note on Ach. 343 proposes to insert 'ν before *τῷ ξύλῳ* here and in Knights 367, 1049. That is right in both the passages in the Knights where the words are *δήσω* or *δῆσαι τῷ ξύλῳ*; but it seems very doubtful here where the words are *φिमώσητε τῷ ξύλῳ*, and *τῷ ξύλῳ* appears to mean not the place *in* which, but the instrument *by* which the muzzling is to be effected. However Elmsley's proposal is followed by Meineke, Holden (2), Kock, Van Leeuwen, and Graves.

603. *Παρνασίαν* R. Bekker, Hermann, Meineke, Holden (2), Blaydes, Graves, Halland Geldart, and Starkie. *Παρνασίαν* O<sup>3</sup>. *Παρνασίαν* V. P., apparently all the other MSS., and vulgo.

615. *δρᾶν φησιν, ὑμᾶς δ' οὐκ* Bentley, Brunck, recentiores, except Invernizzi. *δρᾶν φησιν ὑμᾶς, κοῦκ* MSS., editions before Brunck; and Invernizzi afterwards.

624. *κάπειθ' ἰφ' ἡμῶν* MSS. vulgo. "The sense seems to require *ἐπειθ'* instead of *κάπειθ'*," John Seager (Class. Journ. ii. 704). "Fortasse recte," Blaydes. But the doubt which I expressed in the Appendix to Peace 890 as to this anomalous use of *καί* was not justifiable: here and elsewhere that use is supported by the full authority of the MSS.

628. *οὐδένα* R. P. and apparently all the MSS. except those mentioned below, and all the editions. *οὐδαμοῦ* V. V<sup>1</sup>. (which is merely a copy of V.) and F<sup>2</sup>.

637. *πάπορ' οὐδέν; εἰπέ* all the editions, and apparently all the MSS. except R. V. which have *πάπορ'*; ΣΤ. *οὐδέν*. ΣΩ. *εἰπέ*: apparently an alteration by some wag.

638. *πότερον* R. W. O<sup>6</sup>. L<sup>2</sup>, Hermann, Bergk, Holden (2), Kock, Graves, Starkie. *πότερα* V., the other MSS., and vulgo.—*μέτρων ἢ περὶ ἐπῶν ἢ ῥυθμῶν* R., the MSS. generally, and vulgo; but the *περὶ* is omitted by V. V<sup>2</sup>. and F<sup>2</sup>. *μέτρων ἢ περὶ ῥυθμῶν ἢ ἐπῶν* P. U. P<sup>14</sup>. F<sup>4</sup>. Longinus, in his Prolegomena to Hephaestion i. 5, cites the line as *πότερον περὶ μέτρων, ἢ περὶ ἐπῶν ἢ περὶ ῥυθμῶν*; The evidence is strongly in favour of the order (1) *μέτρων*, (2) *ἐπῶν*, (3) *ῥυθμῶν*; but Hermann, considering that *ῥυθμῶν* is more akin than *ἐπῶν* to *μέτρων*, and that the line as it stands is not very euphonious, proposed *μέτρων ἢ ῥυθμῶν ἢ περὶ ἐπῶν*. And this is followed by Bothe, Dindorf (in notes), Teuffel, and subsequent editors except Green and Hall and Geldart. A stronger argument for Hermann's alteration is that Socrates proceeds to question Strepsiades in the order of (1) *μέτρων*, (2) *ῥυθμῶν*, and (3) *ἐπῶν*. But these considerations do not seem to me sufficient to justify our

departing from R. and V., the great majority of the MSS., and Longinus.

647.  $\tau\acute{\alpha}\chi\alpha$  δ' ἄν Reiske, Meineke, Kock, Green, Blaydes, and Van Leeuwen.  $\tau\acute{\alpha}\chi\upsilon$  γ' ἄν R. V. P. W., the MSS. generally, and vulgo.  $\tau\acute{\alpha}\chi\upsilon$  δ' ἄν V<sup>1</sup>. Dindorf, Bergk. With  $\tau\acute{\alpha}\chi\upsilon$  Socrates would be speaking sarcastically, which it is clear (even from the reply of Strepsiades) that he is not to be regarded as doing.

650.  $\epsilon\pi\alpha\iota\upsilon\theta'$  ( $\epsilon\pi\alpha\iota\upsilon\tau'$  R.) Bekker, recentiores, except Weise and Blaydes.  $\epsilon\iota\tau'$   $\epsilon\pi\alpha\iota\epsilon\upsilon$  V., the other MSS., all editions before Bekker, and Weise afterwards.  $\epsilon\pi\alpha\iota\epsilon\upsilon$  θ' Blaydes. But the participle is necessary as showing why this study will make Strepsiades  $\kappa\omicron\mu\psi\delta\acute{o}\nu$  ἐν συνουσίᾳ.

652.  $\nu\grave{\eta}$  τὸν Δ' ἄλλ' MSS. vulgo. Hirschig proposed to give the words  $\nu\grave{\eta}$  τὸν Δ' to Socrates, which seems to me extremely probable, and is adopted by Bergk, Meineke, Holden (2), Kock, Merry, and Van Leeuwen.

654.  $\epsilon\tau'$  ἐμοῦ W. W<sup>1</sup>. F<sup>1</sup>. F<sup>3</sup>. and a few other MSS. and vulgo.  $\epsilon\pi'$  ἐμοῦ R. V., the MSS. generally, and Teuffel, Bergk, and Merry.

655. ἀγρείος R. V. P. and most MSS., Brunck, recentiores. ἀχρείος W. W<sup>1</sup>. and several MSS., and all editions before Brunck.

657. ἀδικώτατον λόγον MSS. vulgo. Strepsiades is so enamoured with the ἀδικία of the λόγος that he dwells upon it in the most emphatic manner. And neither Kock's ἀδικον τοῦτον λόγον (from 116 supra, but here it would make ἐκείνο and τοῦτον refer to the same thing), which Blaydes adopts, nor Meineke's ἀδικώτερον (which would seem to imply that both λόγοι were ἀδικοί, but this the

more so) should be allowed to destroy the humour of the passage.

663.  $\kappa\alpha\tau\grave{\alpha}$  ταῦτό R. F<sup>5</sup>. O<sup>7</sup>. vulgo. And this I think is what V. intended to read. Its reading is very difficult to decipher; but so far as I can make it out, the copyist wrote first  $\kappa\alpha\tau'$  αὐτό, then (seeing that to be wrong) wrote τ beneath, so that it became  $\kappa\alpha\tau'$  ταῦτό. That was worse than ever, so he wrote τὰ above, meaning to change  $\kappa\alpha\tau'$  into  $\kappa\alpha\tau\grave{\alpha}$ . Thus the final reading became  $\kappa\alpha\tau'\tau\alpha\tau\acute{o}$ . And this seems to have been the way in which the writer of V<sup>1</sup>. (said to be a copy of V.) made it out, for he gives  $\kappa\alpha\tau\grave{\alpha}$  ταῦτό. P. and the vast majority of the MSS. have  $\kappa\alpha\tau\grave{\alpha}$  ταῦτόν which is unmetrical, but supports the reading of R. One or two inferior MSS. have  $\kappa\alpha\tau'$  αὐτό, and so Bothe who translates it *secundum id quod dixisti*. Hermann conjectured and read  $\kappa\alpha\iota$  ταῦτό which is adopted by Kock, Blaydes, and Van Leeuwen, but seems no improvement.

664. πῶς δῆ; φέρε. ΣΩ. πῶς; R. P. and apparently all the other MSS. but three and vulgo. We should no doubt have expected to find ὅπως in the reply of Socrates; but πῶς is quite allowable: see Eccl. 761; Eur. Ion 959, passages which no sane criticism can alter. Porson and Hermann however altered the second πῶς here into ὅπως, and this is said to be found in L<sup>1</sup>. and is followed by Meineke, Holden (2), Blaydes, Graves, and Hall and Geldart, but gives a very awkward division to the anapaest. Elmsley (at Med. 1103) proposed πῶς δῆ; φέρε πῶς; ΣΩ., and so Kock, Van Leeuwen, and Starkie. V. and its copy V<sup>1</sup>. omit the second πῶς, but offer no substitute.



672. ἡὼ κάρδοπον R. V. P<sup>2</sup>. P<sup>5</sup>., most of the MSS., and vulgo. ἡὼ τὴν κάρδοπον P. P<sup>3</sup>. and the other MSS. Every MS. has ἡὼ, but Blaydes omits it, and reads τὴν κάρδοπον.

676. στρογγύλη γ' ἀνεμάττετο R. P., almost all the MSS., and vulgo. στρογγύλη ἀνεμάττετο V. V<sup>2</sup>. M<sup>1</sup>. στρογγύλη γ' ἀνέμάττετο F<sup>1</sup>. Hall and Geldart. Dobree suggested ἐνεμάττετο, and this is read by Weise and is, I imagine, intended by those who read στρογγύλη ἡνεμάττετο, viz. Dindorf, Holden, Bergk, Meineke, Kock, Green, Blaydes, Van Leeuwen, Graves, and Starkie.

681. ἔτι δὴ γε περὶ P<sup>5</sup>. F<sup>1</sup>. F<sup>5</sup>. O<sup>5</sup>. O<sup>7</sup>. C<sup>1</sup>. C<sup>3</sup>. L<sup>3</sup>. vulgo. ἔτι γε περὶ (contra metrum) R. V. and two or three other MSS. Several other MSS. have δὴ in other combinations. ἔτι δὴ περὶ γε C. Bothe. ἔτι δὴ δέ Hermann. ἔτι δέ γε περὶ V<sup>1</sup>. Meineke, Holden (2), Kock, Green, Graves, and Starkie, but the double tribrach at the commencement of the line is objectionable.

688. οὐκ ἄρρεν' ἡμῖν R. V. P. F<sup>2</sup>. F<sup>4</sup>. Zanetti, Farreus, Rapheleng. οὐκ ἄρρεν' ἐν ἡμῖν (a duplication of the -εν in ἄρρεν') P<sup>14</sup>. O<sup>3</sup>. οὐκ ἄρρεν' ὑμῖν V<sup>1</sup>. F<sup>1</sup>. O<sup>7</sup>. C<sup>1</sup>. C<sup>2</sup>. M. vulgo. οὐκ ἄρρεν' ἐν ὑμῖν (as above) P. P<sup>2</sup>. P<sup>3</sup>. P<sup>5</sup>. m<sup>1</sup>. m<sup>2</sup>. Brunck, Invernizzi, Bothe. The reading of R. V., though treated with scant courtesy by editors, seems to be right. Strepsiades is a μαθητὴς of the Phrontisterium, and is identifying himself with his school, as in his invocation of Ἀἴψ, 667 supra. See on 366 supra. He means *Don't we philosophers call them so?*

692. ἦτις R. V. Invernizzi, recentiores, except Bothe and Weise. ὅστις apparently all the other MSS.; and so all

editions before Invernizzi; and Bothe and Weise afterwards.

696. ἰκετεύω σ' ἐνθάδ' V<sup>3</sup>. W. W<sup>1</sup>. W<sup>2</sup>. P<sup>14</sup>. F<sup>1</sup>. O<sup>5</sup>. O<sup>6</sup>. O<sup>7</sup>. m. m<sup>1</sup>. m<sup>2</sup>. M<sup>1</sup>. vulgo. ἰκετεύω σ' ἐνταῦθ' (contra metrum) R. V. P. and many other MSS. ἰκετεύω ἡνταῦθά γ' Dobree, Teuffel, Bergk, Meineke, Merry, Van Leeuwen, Starkie. But σε, though of course not necessary, generally follows ἰκετεύω. ἐνταῦθα and ἐνθάδε are frequently interchanged; and as the latter form finds considerable support from the MSS., it seems on the whole better to retain the common reading. ἰκετεύω ἡνταῦθά σ' Kock. ἰκετεύω σ' ἐνγεταιῦθ' Hall and Geldart.—εἶπερ γε χρὴ W. W<sup>1</sup>. W<sup>2</sup>. F<sup>1</sup>. F<sup>5</sup>. and all printed editions except Hall and Geldart. εἶπερ με χρὴ O<sup>6</sup>. εἴ γε χρὴ R. V. P. and many other MSS., and Hall and Geldart whose conjecture ἐνγεταιῦθ' makes this reading possible.

700–22. In all the MSS. and in all editions before Hermann the interlocutor with Strepsiades is Socrates. Hermann made the Chorus the interlocutor, and so all subsequent editors except Weise. But it seems impossible that Socrates should put his pupil to bed without telling him what he is intended to do, and I have therefore followed the MSS. in giving the first speech to Socrates. On the other hand I have followed Hermann in giving the two lines of sympathy (708 and 716) to the Chorus, for whom they are more suitable; whilst the speech of Socrates, infra 723, seems to show that he has not been carrying on the conversation for some little time.

720. πρὸς τοῦτοις ἔτι V. and apparently the MSS. generally, and all editions except those of Van Leeuwen and Starkie. πρὸς τοῦτοις ἐπὶ R., which I should have

thought a mere clerical error had it not been adopted by those two editors.

728. *ἐξευρετός* F<sup>4</sup>. Hermann, Porson, Dindorf, recentiores, except Weise, Bothe, and Hall and Geldart. *ἐξευρητός* R. V. B. P. P<sup>3</sup>. P<sup>5</sup>. and most of the MSS. *εὐρητός* V<sup>3</sup>. F<sup>1</sup>. F<sup>2</sup>. F<sup>5</sup>. and a few other MSS., all editions before Hermann, and Weise, Bothe, and Hall and Geldart afterwards.

730. *ἀποσπρητιδα* V. P. P<sup>3</sup>. F<sup>4</sup>. F<sup>5</sup>. Brunck, Bothe, Hermann, recentiores. *ἀποσπρητιδα* W. W<sup>1</sup>. W<sup>2</sup>. P<sup>14</sup>. and several other MSS. and all editions before Brunck. *ἀποσπρητικὴν* R. L<sup>1</sup>. Invernizzi and Bekker.

737. *πρώτος ἐξευρών* R. V. and some other MSS., Bekker, recentiores, except as hereinafter appears. *πρώτος ἐξευρεῖν* P. F<sup>1</sup>. F<sup>3</sup>., several other MSS., all editions before Bekker, and Weise afterwards. *πρώτον ἐξευρεῖν* P<sup>14</sup>., some other MSS., Blaydes, Van Leeuwen, and Graves.

744, 745. Much confusion has been occasioned by failing to observe that *κίνησον* refers to the *mind* and *ζυγώθρισον* to the *νόημα*. Except that the MSS. have *κατὰ* for *κᾶτα* (a very common error) the lines stand here as they do in R. V. and the MSS. generally. But the comma has always been placed after *αὐτὸ*, so making both *κίνησον* and *ζωγώθρισον* apply to one and the same thing. Hermann therefore for *τὴν γνώμην* read *τῇ γνώμῃ*, and is followed by Bothe, Kock, and Van Leeuwen. Bergk for *κατὰ* proposed *καὶ κατὰ* which is read by Hall and Geldart. Kuster proposed *αὐ σοι* for *αὐτὸ*, which Starkie reads. P. and P<sup>3</sup>. have *εἰς αὐτὸ*, and m<sup>1</sup>. *ἐς αὐτὸ* which is read by Brunck, Invernizzi, and Bekker. Blaydes alone takes the right view, but for *αὐτὸ καὶ* reads *αὐτό τε* which is not necessary.

748. *ΣΩ. τὸ τί*; R. V. P. P<sup>3</sup>. P<sup>5</sup>. and the MSS. generally and vulgo. *τοῖ* (continued to Strepsiadēs) P<sup>2</sup>. and two or three MSS. of no value, Brunck, Bothe, Dindorf, Weise, Green, and Blaydes.

754. *ἀνατέλλοι* P. P<sup>2</sup>. P<sup>3</sup>. P<sup>4</sup>. P<sup>5</sup>. E. H., the bulk of the MSS., Kuster, recentiores. *ἀντέλλοι* P<sup>14</sup>. F<sup>4</sup>. m<sup>1</sup>., editions before Kuster. *ἀνατέλλει* R. V.

761. *εἰλλε* R. V. P., many other MSS., and vulgo. *εἰλε* P<sup>2</sup>. P<sup>3</sup>. V<sup>1</sup>. W. W<sup>1</sup>., many other MSS., Fracini, Gormont, Neobari, Junta II, Gelenius to Kuster. *ἔλλε* P<sup>4</sup>. P<sup>5</sup>. W<sup>1</sup>., a few other MSS., Brunck, Invernizzi, Van Leeuwen, and Starkie.

769. *φέρει τί δῆτ' ἄν* MSS. (except that for *τί δῆτ' V.* gives *δὴ τί τ'*) vulgo. But the MSS. and all editions before Dindorf (and Bothe and Weise afterwards) give these four words to Socrates. Reisig proposed to make them part of Strepsiadēs's speech, and this is done by Dindorf and, save as aforesaid, by all subsequent editors.

776. *ἀποσπρέψαις ἄν* R. V. U. P. W., the bulk of the MSS., Kuster, recentiores, except as hereafter appears. *ἀποτρέψαις ἄν* F<sup>1</sup>., two or three other MSS., all editions before Kuster. *ἀποσπρέψειας* (from a conjecture of Hermann which however he abandoned) Bothe. *ἀποτρέψειας* Blaydes, Graves. *ἀποσπρέψαι' ἄν* Meineke, Kock, Van Leeuwen, Hall and Geldart, and Starkie.—*ἀντιδικῶν* (the genitive plural) V. Reisig, Bergk. *ἀντιδικῶν* (the participle) R., apparently the other MSS., and vulgo. The participle is very awkward, and Mr. Richards proposes *ἀντιλέγων*. Blaydes says that *ἀντιδικῶν* would require the article, but this is a mistake. The article is no more necessary with *ἀντιδικῶν* than with

δίκην in this line or μαρτύρων in the next.

783. διδάξαιμιν MSS. vulgo. Elmsley (at Medea 290) proposed διδάξαμ' ἃν which is adopted by Meineke, Holden (2), Green, Blaydes, Van Leeuwen, Graves, Hall and Geldart, and Starkie. But see the Commentary.

814. ἐντραυθὶ R. V. and apparently all the MSS. except C., all editions before Hermann; and Weise, Teuffel, Bergk, Merry, Van Leeuwen, Hall and Geldart, and Starkie afterwards. Hermann introduced ἐντραυθι which is said to have been since found in C. and is adopted by Dindorf, and (save as aforesaid) all subsequent editors. Exactly the same variation between the two forms occurs in line 843 infra.

819. τὸν Δία R. V., all the MSS., all editions before Hermann; and Hall and Geldart afterwards. τὸ Δία was suggested by Valckenaer and Ernesti "non enim dicunt Graeci τοὺς θεοὺς νομίζειν sed θεοὺς νομίζειν." And τὸ Δία is read by Hermann and all subsequent editors except Hall and Geldart. But this departure from the MSS. was made with too little consideration. True it is that the Greeks when speaking of a theist or atheist would say θεοὺς νομίζειν or θεοὺς οὐ νομίζειν, but when they were speaking of belief in any particular God or Gods, they would ordinarily, though not universally, employ the article. And the MSS. here correctly represent their ordinary usage.

821. ἀρχαῖκά R. Dindorf (in notes), Weise, Teuffel, Bergk, recentiores, except Green and Starkie. ἀρχαῖκα V. and the other editions. It does not appear what the other MSS. give.

824. διδάξεις F<sup>4</sup>. F<sup>5</sup>. Dawes, Brunk, Bekker, recentiores, except Invernizzi and Teuffel. διδάξης R. V., apparently all the other MSS., and all the other editions. I dislike departing from all the best MSS., but Dawes's arguments seem conclusive.

827. ΦΕ. ἀλλὰ τίς; MSS. vulgo. Hermann destroyed all the dramatic vivacity of the line by giving the words ἀλλὰ τίς to Strepsiades. "There is no Zeus, but one Dinus is now king." And this insipid alteration is adopted by Bothe and Van Leeuwen.

838. μου καταλούει P. F<sup>5</sup>. Brunk, Invernizzi, Reisig, Weise. καταλούει μου (contra metrum) R. V., the MSS. generally, and all editions before Brunk. καταλόει μου Bekker, recentiores, save as herein appears. Blaydes suggested καταλόεις μου which Van Leeuwen reads. μου καταλούεις Herwerden, Starkie.

847. τουτονὶ τί νομίζεις Reisig, Bekker, Dindorf (in notes), Bergk, Green, Merry, Blaydes, Graves. And (except that for τί they have τίνα) this is the reading of R. V. P. and the MSS. generally. Mehler proposed τοῦτον τίν' ὀνομάζεις which Meineke altered into τοῦτον τί ὀνομάζεις, and in that form it is adopted by Holden (2), Kock, Van Leeuwen, Hall and Geldart, and Starkie. This is a very probable conjecture, but on the whole I agree with Blaydes "πὼς ὀνομάζεις potius dicendum foret, opinor. Praestat τουτονὶ τί ut mox ταυτηνὶ δὲ τί;" The editions before Bekker, and Bothe afterwards, have τοῦτον τίνα νομίζεις.

855. ἐπελανθανόμεν κ.τ.λ. Every printed edition gives the line as it stands in the text, and so, it is said, do P<sup>5</sup>. V<sup>3</sup>. W. W<sup>1</sup>. F<sup>2</sup>. F<sup>3</sup>. and a few other MSS. But



R. V. P. U. and many other good MSS. have τῶν ἐτῶν (though in V. the τῶν seems to have been erased); and V. P. and many other MSS. omit the ἀν after ἐπελανθανόμεν.

861, 862. In both these lines the MSS., with perhaps a single exception in each case, have πειθόμενος, and so all editions before Brunck. Bentley, observing that Suidas s.v. ἐξέτει, citing line 862, gives πιθόμενος (though his MSS. vary), proposed πιθόμενος in each place, and such is said to be the reading of F<sup>1</sup>. in 861, and of F<sup>4</sup>. in 862. Brunck retained πειθόμενος in 861, but gave πιθόμενος in 862, and he is followed by Invernizzi, Bekker, Bergk, and Merry. But all recent editors follow Bentley in reading πιθόμενος in both lines.

864. τοῦτου MSS. vulgo. The old man's speech is rather incoherent, and Suidas s.v. ἀραῖς, citing this line, begins it with ὅτ' ἐπράμην. Bentley proposed to read that here, and Brunck does so.

869. τῶν κρεμαθρῶν οὐ R. V. and all the MSS. and vulgo. And so the line is quoted by Suidas s.v. νηπίτιος, and by the Scholiast on Wasps 1429. No line can be more completely authenticated; but we know that the Comic poets, always aiming at lightness, were fond of short syllables, and were accustomed to shorten a vowel preceding the letters θρ. Indeed the mid-syllable of this very word κρεμάθρα is so shortened supra 218. Various efforts have therefore been made to prevent the necessity of making it long here. Pollux (x. 157) says that the word κρεμάστρα occurred in the Clouds of Aristophanes; and Bentley therefore proposed to read either κρεμαστρῶν or else κρεμαθρῶν οὐπω here. The former sugges-

tion is adopted by Bergk and Starkie; the latter by Meineke, Kock, Blaydes, Van Leeuwen, and Hall and Geldart. Brunck read τῶν γε κρεμαθρῶν and is followed by Invernizzi. But all the other editors have prudently refused to tamper with a line supported by such strong evidence, and have held that, especially in a speech of Socrates, Aristophanes would feel himself at liberty to throw a little more weight into the word. And see Appendix to Peace 261.

874. ἀπόφυξιν Blaydes, Hall and Geldart. See Appendix to Wasps 558. ἀπόφευξιν MSS. vulgo.

880. σκυτίνας MSS. vulgo. Naber proposed σκυίνας which is read by Blaydes, Van Leeuwen, Graves, and Starkie.

887. ἐγὼ δ' ἀπέσομαι R. V. P. and almost all the MSS. have no sign of a new speaker in this line, so that the three lines from αὐτὸς μαθήσεται to ἀντιλέγειν δυνήσεται belong to Socrates. This was plainly wrong, and P<sup>14</sup>. O. O<sup>6</sup>. O<sup>7</sup>. are said to prefix ΣΤ. to the present line, so giving to Strepsiades this and the following line. And save as hereinafter mentioned this is done by all the printed editions. While this line belonged to Strepsiades it was seen that ἀπέσομαι was unsuitable and Bentley suggested ἄπειμι. Beer seems to have been the first to perceive that the words ἐγὼ δ' ἀπέσομαι should be continued to Socrates; and they are so continued by Holden (2), Kock, Green, Blaydes, Graves, Hall and Geldart, and Starkie. When transferred to Socrates ἀπέσομαι, not ἄπειμι, is the word required; yet Bergk, transferring the words, changes ἀπέσομαι into ἄπειμι, and is followed by Meineke, Merry, and Van Leeuwen. See the Commentary.

889. ΔΙ. χώρει κ.τ.λ. R. and V. (and it is said C<sup>2</sup>.) prefix to ΔΙ the letters X or their equivalent, and a Scholiast says μέλος τοῦ χοροῦ οὐ κείται, ἀλλὰ γέγραπται ἐν μέσῳ "Χοροῦ." This scholium was given by Aldus, who accordingly wrote Χοροῦ between lines 888 and 889. This practice was continued down to, and by, Gelenius; but subsequent editors before Brunck omit all mention of the Chorus. Brunck wrote λείπει τὸ μέλος τοῦ Χοροῦ, and since his time the practice has varied, some following Brunck, others Aldus, and some omitting all allusion to a Chorus. It is a matter quite immaterial, but as it does not appear that a Choral song ever existed in this place, it seems useless to make any reference to it.

901. ἀνατρέψω P. and apparently all the MSS. but five, and all printed editions.

(αδ.) ὦμοι σοφίας	(δικ.) ὦμοι μανίας
ἥς ἐμνήσθης	τῆς σῆς πόλεως
τ' ἥτις σε τρέφει λυμαινόμενον τοῖς μερακίοις.	

I take it that this is a mere freak of writing the lines, and that the copyists had no intention of departing from the ordinary arrangement (given in my text) which is found in all the other MSS. and in all editions before Bekker. Otherwise they must have repeated the prefixes (αδ.) and (δικ.) in the second line. But Bekker, repeating the prefixes, transferred the freak to his own text, and this has been generally followed.

940. φέρε δὲ πρότερος λέξει πρότερος Porson, Hermann, Dindorf, Holden, Teuffel, recentiores. And this is the reading of R. except that for πρότερος it has πρότερον. But πρότερος appears in many of

ἀναστρέψω R. V. U. P<sup>14</sup>. O<sup>5</sup>. γ' αὐτ' (γ' αὐτὰ R.) Invernizzi, Merry, and Hall and Geldart. ταῦτ' V. P., the MSS. generally, and vulgo. ἐγὼ αὐτ' (or 'γαῦτ') Hermann, Dindorf, Teuffel, recentiores, except as aforesaid and except Van Leeuwen who reads ταῦτ'.

916. διὰ σέ δέ R. W. W<sup>1</sup>. and many MSS. and vulgo. The final syllable of the anapaest is resolved into two short syllables, so forming a proceleusmatic foot, as in Thesm. 667 and 707. διὰ σ' οὐ (an unnecessary departure from the MSS.) Hermann, Dindorf, Teuffel, Bergk, Meineke, Holden, Kock, Green, Blaydes, Van Leeuwen and Graves. διὰ σέ (without δέ) V. and one or two other MSS. διὰ σέ δὴ P. and many other MSS. διὰ δὴ σ' (transposing φοιτᾶν and οὐδεῖς) Bothe.

925-8. These lines are given in R. and V. as follows:—

the other MSS. φέρε δὲ, τίς λέξει πρότερος ὑμῶν V. F<sup>4</sup>. F<sup>5</sup>. and some other MSS. φέρε τίς λέξει πρότερος ὑμῶν W. W<sup>1</sup>. F<sup>1</sup>. O<sup>5</sup>. O<sup>6</sup>. C<sup>1</sup>. C<sup>2</sup>. C<sup>3</sup>. L<sup>1</sup>. L<sup>3</sup>. m<sup>2</sup>. and other MSS., editions before Brunck. And so with πρότερός γ' for πρότερος, Brunck and Weise. R.'s reading is followed by Invernizzi, Bekker, and Bothe.

953. λέγειν ἀμείνων πότερος. This was proposed by Bergk, approved by Professor J. W. White, and adopted by Starkie. ὁπότερος αὐτοῖν λέγων ἀμείνων R. V. P. P<sup>2</sup>. P<sup>3</sup>., the MSS. generally, Brunck, recentiores, except as aforesaid. R. originally had αὐτῶν, but οἱ has been written above the ω. ὁπότερος γ' αὐτοῖν λέγων ἀμείνων P<sup>5</sup>., editions before Brunck.

970. *κάμψειέν τινα καμπήν*. Suidas (s. v. *χιάζειν*) after explaining that word says *ὡς παρ' Ἀριστοφάνει τεταγμένον* "ἵποτειναι δέ τις αὐτῶν βωμολοχεύσαι | Αὐτὸς δείξας, ἐν ἁρμονίαις χιάζων ἢ σιφνιάζων." Valckenaer in his "Diatribe in Eur. fragm." (p. 224 note) thought that the complete line *αὐτὸς δείξας κ.τ.λ.* might be introduced here, and Brunk so introduced it. He was followed by Invernizzi, and Bekker too kept the line, but put it in brackets. But no one else has adopted it, and the line certainly does not belong to the present passage.

981. *οὐδ' ἂν ἐλίσθαι* R. V. P., the MSS. generally, and vulgo. *οὐδ' ἀνελίσθαι* F<sup>6</sup>. M<sup>1</sup>. V<sup>3</sup>. W<sup>3</sup>. Blaydes, Van Leeuwen, Graves, Hall and Geldart, and Starkie.

982. *ἄνηθον* Dindorf, Holden, Teuffel, recentiores. Cf. Thesm. 486. *ἂν ἄνηθον* P., most MSS., and all other editions before Holden. *ἄνηθον* (without *ἂν*) R. V. and a few other MSS.

986. *Μαραθωνομάχους* R. P., the MSS. generally, and vulgo. *Μαραθωνομάχας* V. Dindorf, Green, Blaydes, Hall and Geldart.

987. *ἐν ἱματίοισι διδάσκεις* R. V. P., MSS. generally, and vulgo. *ἐν ἱματίοις διδάσκεις* E. and two or three inferior MSS. *ἐν ἱματίοις προδιδάσκεις* Brunk, Invernizzi, Bekker, Hermann, Meineke, Holden (2), Blaydes, Van Leeuwen, and Starkie. Bothe in his first edition had *ἐν ἱματίοις ἐδιδασκός γ'*, and in his second *ἐν ἱματίοις ἐντετυλίχθαι γε διδάσκεις*.

995. *ἀναπλάττειν* Bentley, Brunk, Invernizzi, Dindorf, Weise, Teuffel, Green, Merry, Blaydes, Graves, and Hall and Geldart. *ἀναπλάσσειν* P<sup>2</sup>. m<sup>1</sup>. *ἀναπλάσειν* m. m<sup>2</sup>. See the Commentary. *ἀναπλήσειν* R. V., most MSS., and vulgo.

The infinitive is omitted in P. There is a similar doubt between the readings *ἀναπλήσθῃ* and *ἀναπλάσθῃ* in Lucian's *de Mercede Conductis* 17 where see Reisig's note. The verb before *τάγαλμ'* is given as *μέλλεις* by R. V. and, apparently, all the known MSS., and so the editions generally, but Wolfe proposed *μέλλει*, and *ὁ τι μέλλει* is read by Bothe, Bergk, Meineke, Holden (2), Kock, Van Leeuwen, and Starkie, in the sense of "Do nothing base which would infect the statue of Modesty." "To infect a statue" seems a hard saying. Mr. Starkie indeed translates *ἀναπλήσειν* "to meal," "to slubber," "to colly," words which, if I rightly understand them, apply exclusively to the exterior of the statue, but *ἀναπλήσειν* cannot be so restricted. Cf. 1023 *infra*. Blaydes reads *μέλλω τί σ' ἄγαλμ'* "quod egregie mihi displicet" says Van Leeuwen.

1005. *ἀποθρέξει* R. C. Bekker, recentiores, except as herein appears. Cf. *Frogs* 193. *ἀποθρέξεις* P., most MSS., all editions before Bekker; and Weise afterwards. *καταθρέξει* V. Blaydes. *καταθρέξει* (the reading of no MS.) Van Leeuwen, Starkie.

1006. *καλάμῳ λευκῷ*. This appears to be the reading of all the MSS. except R. and V. and of all editions except Van Leeuwen and Starkie. The line does not appear in the text of R., but is added at the side with *λευκῷ* omitted. V. also omits *λευκῷ*. Van Leeuwen writes *καλάμῳ λεπτῷ* and is followed by Starkie.

1007. *φυλλοβολεύσης* all MSS. and all editions. This is the very word required, but Meineke actually proposes *φυλλοκομούσης* and Blaydes *φυλλομανούσης*. The explanation "tossing its



leaves" advanced by some recent editors, under the erroneous impression that the *λεύκη φυλλοβολούσα* is a poplar, is quite inadmissible. *φυλλοβολία* is a well-known term, and always and everywhere signifies "the fall of the leaf," and can mean nothing else.

1012. *χροιὰν λαμπράν* P. P<sup>14</sup>. V<sup>3</sup>. F<sup>1</sup>. F<sup>3</sup>. F<sup>4</sup>. F<sup>5</sup>. W. W<sup>1</sup>. W<sup>2</sup>. and most MSS. and all editions before Invernizzi; and Bekker, Blaydes, Van Leeuwen, Graves, Hall and Geldart, and Starkie afterwards. *χροιὰν λευκὴν* R. V. and two or three inferior MSS., Invernizzi and the editions between Bekker and Blaydes. But *λαμπρά* is the sign of health, *λευκὴ* that of sickness and disease.

1023. *σ' ἀναπλήσει* m<sup>1</sup>. C<sup>3</sup>. L<sup>2</sup>. and a few other MSS., Kock, Blaydes, Starkie. *ἀναπλήσει* (without *σ'*) the other MSS. and vulgo.

1028. *ζῶντες ὅτ' ἦς*. This seems to me what we should read. The MSS. offer two readings, *ζῶντες ἡνίκ' ἦς* and *ζῶντες τότ' ἐπὶ*, both of which are unmetrical, but seem to point to the reading which I have adopted. See the Commentary, *τότε ζῶντες ἡνίκ' ἦς* F<sup>1</sup>. m<sup>1</sup>. m<sup>2</sup>. O<sup>5</sup>. O<sup>6</sup>. O<sup>7</sup>. L<sup>1</sup>. L<sup>2</sup>., editions before Invernizzi, and Weise afterwards; and so Bothe except that for *ἡνίκ' ἦς* he gives *ἡλικες*. On the other hand *ζῶντες τότ' ἐπὶ* is read by R. V. P., most MSS., Invernizzi, and (save as aforesaid) subsequent editors, except that Hermann omits *ἐπὶ* and marks a lacuna in its place.

1030. *πρὸς οὖν τὰδ'* R. V. P., several other MSS., and vulgo. *πρὸς τὰδε δ'* L<sup>2</sup>. C<sup>1</sup>. Hermann. *πρὸς τὰδ'* F<sup>1</sup>., several other MSS., and Van Leeuwen. *πρὸς τὰδε σ'* O<sup>5</sup>. Hall and Geldart. Bekker's *πρὸς τὰδ' οὖν* seems to be a mere misprint.

1036. *καὶ μὴν ἔγωγ'* R. V. Invernizzi, Bekker, Dindorf (in notes), Holden. *καὶ μὴν πάλ' ἔγωγ'* P<sup>14</sup>. V<sup>3</sup>. F<sup>5</sup>. and many other MSS. and all editions before Brunck. *καὶ μὴν πάλαι γ'* P<sup>5</sup>. V<sup>1</sup>. F<sup>1</sup>., a few other MSS., Brunck, recentiores, except as aforesaid. *καὶ μὴν πάλαι γ' ἔγωγ'* P. and several other MSS.

1040. *τοῖσιν νόμοις* Elmsley, Bekker, Teuffel, Bergk, Meineke, Kock, Merry, Blaydes, Van Leeuwen, Starkie. *τοῖσι νόμοις* R. V. Invernizzi. *καὶ τοῖσι νόμοις* V<sup>1</sup>. V<sup>3</sup>., several other MSS., editions before Invernizzi. *καὶ τοῖς νόμοις* F<sup>1</sup>. m<sup>1</sup>. C. Porson, Hermann, Dindorf, and (save as aforesaid) subsequent editors. For *καὶ ταῖς δίκαις* (MSS. vulgo) Kock and Meineke read *ἐν ταῖς δίκαις*, but this would unduly restrict the field of action in which the *ἡττων λόγος* obtained its victories. Kähler suggested either *κάν ταῖς δίκαις* which Van Leeuwen reads, or else *καὶ τῇ δίκῃ* which Starkie reads.

1046. *κάκιστόν ἐστι* MSS. vulgo. —*δειλὸν ποιεῖ τὸν ἄνδρα* F<sup>1</sup>. V<sup>1</sup>. V<sup>3</sup>. W. W<sup>1</sup>., a few other MSS., and vulgo. *δειλότατον ποιεῖ τὸν ἄνδρα* R. V. P. and most MSS. They all preserve the same order of the words, and it seems clear that *δειλότατον* is a mere error. However several critics have sought to rewrite the line. The most ingenious suggestion is Kock's *ὅτι ποιεῖ βλακίστατον καὶ δειλότατον τὸν ἄνδρα*. Reisig proposed *ὅτι κάκιστον αὐτὰ καὶ δειλότατον ἄνδρα ποιεῖ* which is brought into the text by Blaydes and Starkie.

1048. *παίδων τίν' ἄνδρ' ἄριστον* MSS. (except R. and V.) vulgo. But R. and V. omit *παίδων*, and Meineke in his V. A. proposed to add *εἶναι* at the end of the verse which is done by Van Leeuwen.

1063. *ἔλαβε* (or *-εν*) *διὰ τοῦτο* MSS.

vulgo. ἔλαβε δὲ αὐτὸ Porson (Praef. Hec. p. 38), Meineke, Holden (2), Kock, Blaydes, Van Leeuwen, Graves, and Starkie.

1066. οὐ μὰ Δι' οὐ R. V. P., all the best MSS., the MSS. generally, and vulgo. μὰ Δι' οὐ (omitting the first οὐ) O<sup>2</sup>. O<sup>6</sup>. L<sup>1</sup>. L<sup>2</sup>. m<sup>2</sup>. Hermann, Bothe. οὐ μὰ Δία (omitting the second οὐ) Elmsley, Meineke, Holden (2), Blaydes, and Graves. I cannot imagine why any one should object to the reading of all the best MSS. Nothing is more common than the combination οὐ μὰ Δι' οὐ, and nobody (I should have thought) could fail to see how much more vivacity it lends, and therefore how much more suitable it is, to the triumphant tones of the Unjust Logic.

1076. κατ' ἐλήφθης Bentley, Brunck, recentiores. κατελήφθης (or κατελείφθης) MSS., editions before Brunck.

1084. τινὰ γνώμην R. V., several other MSS., and vulgo. τίνα γνώμην P., several other MSS., Portus to Bergler, Hermann, Dindorf, Bergk, Meineke.

1093. δημηγοροῦσι δ' R. Invernizzi, recentiores, except Weise. καὶ δημαγωγοῦσ' F<sup>1</sup>. W. W<sup>1</sup>., several other MSS., and all editions before Invernizzi, and Weise afterwards. δημαγωγοῦσι δ' P. and several other MSS. V. omits four lines; the first ἐξ εὐρυπρόκτων (1090) being immediately followed by ΑΔ. ἄρα δῆτ' (1094).

1101. ἡττήμεθ' κ.τ.λ. To this little speech V. prefixes the names of both the Right Logic and Pheidippides. And it might seem at first sight that in accordance with 938 supra the latter should be the one to go over to the Wrong Logic; but it was the Right Logic, not Pheidippides, who had been defeated

(ἡττήμεθ'); and no doubt it is the Right Logic who is here the speaker.

1105. This speech and line 1111 infra are given to Socrates by all the MSS., and by all the editions in my list except Starkie's. Beer proposed to transfer them to the Unjust Logic. I should have said "with his usual infelicity," had not his proposal been adopted by two such editors as Bergk (in his first edition, but he rejected it in his second) and Mr. Starkie. See the Commentary.—πότερα R. V. P<sup>5</sup>. and many other MSS., Brunck (in notes), Invernizzi, recentiores, except Weise. πότερον P. and many other MSS., editions before Invernizzi; and Weise afterwards.—ἀπάγεσθαι R. V. U. and several other MSS., Kuster (in notes), Brunck, Bothe, Hermann, recentiores. ἐπάγεσθαι P., most MSS., editions before Brunck; and Invernizzi and Bekker afterwards.

1112. ὥχρον κ.τ.λ. This line is given to Strepsiadēs by R. V. P. M<sup>1</sup>., Bergler (in notes), Dindorf, Bergk, Green, and Starkie; to Pheidippides by most MSS. and vulgo.—ἔγωγε R. V. Invernizzi, Dindorf, Green, and Starkie. οἶμαι (contra metrum) F<sup>2</sup>. O<sup>6</sup>. O<sup>7</sup>., editions before Kuster. οἶμαί γε P., many MSS., Kuster, recentiores, except as aforesaid and except that Bothe reads ἐγώδα.

1114. χωρεῖτε...μεταμελήσειν. This line, sometimes written as two lines, is given to Pheidippides by R. V. and almost all the MSS. And no doubt the sentiment is very suitable to him, but he would hardly have spoken in this iambo-trochaic metre or in anything but the ordinary iambic senarius. It is given to the Chorus by O<sup>7</sup>. P<sup>9</sup>. and in all the printed editions, except those of Brunck,

Invernizzi, and Bothe, who follow P. in giving the first two words to Socrates, and the rest of the line to Pheidipides.—*χωρεῖν νυν* (or *νῦν*) *οἶμαι* P<sup>3</sup>, many MSS., Brunck, recentiores. *χωρεῖται νυν οἶμαι* P. *χώραν νυν* (or *νῦν*) *οἶμαι* R. V. and many MSS. *χώραν νῦν οἶομαι* V<sup>3</sup>, and a few other MSS., and all editions before Brunck.

1116. *βουλόμεσθ' ἡμεῖς* R. V. Invernizzi, recentiores, except Weise and Van Leeuwen. *βουλόμεσθ' ἑμῖν* m. m<sup>1</sup>. m<sup>2</sup>., most of the MSS., and all editions before Invernizzi, except Fracini, Junta II, and Gelenius, who for *ἑμῖν* write *ἡμῖν*; and Weise and Van Leeuwen afterwards.

1119. *καρπὸν τε καὶ τὰς ἀμπέλους*. This is the brilliant conjecture of Coraes for the *καρπὸν τεκούσας ἀμπέλους* of the MSS. It is adopted by Dindorf and all subsequent editors except Hall and Geldart, who, with all editors before Dindorf, follow the MS. reading.

1128. *ξυγγενῶν ἢ τῶν φίλων* MSS. vulgo. *ξυγγενῶν τις ἢ φίλων* Cobet, Blaydes, Van Leeuwen, and Graves. But, as Ernesti long ago observed, "Intellig. *tis* quod interdum in hac forma omittitur."

1135. *ᾠμνος'* R. V. P., the MSS. generally, and vulgo. *ὁμνός* V<sup>1</sup>. V<sup>2</sup>. and a few other MSS., Reiske, Hermann, Bothe, Teuffel, Meineke, Kock, Merry, Blaydes, recentiores.

1137. *ἐμοῦ* MSS. vulgo. *καὶ μου* Meineke. *κάμου* Kock, Blaydes, Van Leeuwen, and Starkie.—*μέτρι' ἄττα* P<sup>17</sup>. Porson, Hermann, Bothe, Dindorf, Holden, Teuffel, recentiores, except Geldart. *μέτριά τε* R. V. P., the MSS. generally, and vulgo. *μέτριά τοι* Brunck.

1138. *μὴ λάβης* MSS. vulgo. Notwithstanding one's experience of conjecturers, and their ruthless determination to excise every comic touch from these Plays, it is something of a shock to find that Naber proposed to substitute for these words *μοι λαβέ*, and that Blaydes and Graves have actually substituted *μὲν λαβέ*.

1141. *δικάσεσθαι* P. F<sup>3</sup>. F<sup>5</sup>. Kuster, recentiores, except the editors excepted on 35 supra. *δικάσασθαι* R. V., the MSS. generally, and vulgo.

1169. *ἄπιθι λαβὼν τὸν νῖόν* (with σου added) R. V. Invernizzi, and (without σου) Dindorf, Holden, Teuffel, recentiores, except Blaydes and Hall and Geldart. *ἄπιθι σὺ λαβὼν* P., most MSS., editions before Invernizzi; and Bekker and Weise afterwards. *ἄπιθι συλλαβὼν* a Parisian MS. (which Ernesti calls I. a), Hermann, Bothe, and Hall and Geldart, but *ἄπιθι συλλαβὼν τὸν νῖόν* Bothe (2). *ἄπιθι τὸν νῖόν συλλαβὼν* Blaydes.

1175. *οἷδ' ὅτι* MSS. vulgo. On this Bentley wrote to Kuster "Aut nihil video, aut ipsa nive frigidius est illud *κακουργούν'* οἷδ' ὅτι. Vix mihi tempero quin sic ab auctore datum pronuntiem καὶ κακουργούν' εἰποιεῖν. Certe aut ita scripsit Aristophanes aut dormitavit: etsi et Suidas in verbo *τί λέγεις* illud οἷδ' ὅτι jam olim agnoverit." And εἰποιεῖν has been introduced into the text by three recent editors, Blaydes, Van Leeuwen, and Starkie. But εἰποιεῖν and οἷδ' ὅτι are entirely dissimilar, and it is difficult to believe that one could have been substituted for the other. In my former edition I suggested κακουργεῖν οὐδένα, while κακουργεῖσθαι δ' ἔτι is proposed by Mr. Green.



1179. *τις ἡμέρα*. So, except that some have *τίς* and others *τίς*, the MSS. generally and vulgo. *τῆς ἡμέρας* R. Geel proposed *τίς*; ΣΤ. *ἡμέρα εἰς ἣν γε*, an impossible reading which however is adopted by Bergk, Meineke, Holden (2), and Kock.

1181. *ἀπολοῦσ' ἄρ' αὐθ' οἱ* Invernizzi, recentiores. *ἀπολοῦντ' ἄρ' αὐθ' οἱ* the MSS. generally, and all editions before Invernizzi. *ἀπολοῦσ' ἄρ' αὐτοὶ* R. V.

1198. *δοκοῦσί μοι ποιεῖν* R. V. M'. Invernizzi, recentiores, except Weise, Teuffel, Merry, Van Leeuwen, and Starkie. *δοκοῦσί μοι παθεῖν* the other MSS. and editions. But *παθεῖν* is quite out of place here where the question is of what the Magistrates *do*, not in what manner they are *affected*.

1214. ΠΑΣΙΑΣ. The name is not given in the text of R. and V., but appears in the latter's *dramatis personae*. Here he is simply described as *δανειστής*. In the older editions he is called *Πασίας δανειστής*, but since Brunck the *δανειστής* has been rightly dropped. In truth, it seems doubtful if *Πασίας* was a *δανειστής*. See the Commentary.

1215. *κρίττον ἦν εὐθὺς τότε* P. V<sup>1</sup>. V<sup>3</sup>. and the majority of the MSS., all editions before Bekker; and Weise, Bothe, Green, and Blaydes afterwards. *κρίττον εὐθὺς ἦν τότε* R. V., a few other MSS., Bekker, recentiores, except as aforesaid. It seems to me that *κρίττον ἦν* should go together, and that *εὐθὺς τότε* should go together.

1228. ΣΤ. *μὰ τὸν Δί' P<sup>2</sup>. P<sup>5</sup>.* and many other MSS., Brunck, recentiores, except as hereinafter appears. *τὸ χρέος*; ΣΤ. *μὰ Δί'* R. V., many other MSS., all editions before Brunck; and Invernizzi afterwards. ΣΤ. *μὰ Δί' οὐδέ ποτ'* Hermann. ΣΤ.

*νῆ τὸν Δί'* Bothe.—*πῶ τέρ'* P., almost all the MSS., and vulgo. *πῶ ποτ'* R. V. and a few other MSS.

1233. ΣΤ. *ποῖους θεούς*; This is given as the entire line in R., and so Hermann, Dindorf, Holden, Meineke, Kock, Green, Merry, Blaydes, and Graves. And I think that *ποῖους θεούς* was originally the entire line in V., and that the words *ἔν' ἂν κελεύσω γώ σε*; ΣΤ. were afterwards prefixed in a space not sufficient to contain them in a straight line, and indeed they make the verse a syllable short. And that is the case with almost all the other MSS., though a few set the metre right by prefixing the article *τοὺς* to *ποῖους θεούς*. And this *ἔν' ἂν κελεύσω γώ σε*; ΣΤ. *τοὺς ποῖους θεούς*; is the reading of all the editions before Hermann; and of Weise, Bothe, Van Leeuwen, Hall and Geldart, and Starkie afterwards. Apart from the evidence that the words *ἔν' ἂν κελεύσω γώ σε* are an afterthought, it seems to me that the reply of Strepsiadēs is far more suitable if they are omitted.

1246. ΜΑΡΤ. *ἀποδώσειν σοι δοκεῖ* R. V. P., practically all the MSS., and vulgo. And nothing can be more dramatic than this little confabulation between the prosecutor and his witness during the momentary absence of Strepsiadēs. Beer proposed to destroy the dramatic effect by giving the entire line to Pasiās; and this is done by Teuffel, Bergk, Meineke, Holden (2), Kock, Green, Merry, Van Leeuwen, Graves, and Starkie. *σοι* was changed into *μοι* by Brunck, and Invernizzi, following this, declared it to be the reading of R. Strange to say Bekker followed suit, and gave *μοι* as the reading

of R.; and under the erroneous belief that they are following R. subsequent editors, except those who adopt Beer's prosaic arrangement, depart from R.'s real reading, and insert *μοι* in their text. No MS. supports Beer's arrangement, and only two or three MSS. of no importance read *μοι*.

1254. *καὶ τοῦτ' ἴσθ' R. V. P. P<sup>3</sup>. P<sup>5</sup>. and many other MSS., Brunck, recentiores, except Blaydes and Starkie. καίτοι ἴσθ' (or καίτοι γ' ἴσθ') P<sup>2</sup>, many MSS., editions before Brunck. Reisig, departing from both MS. readings, proposed *καὶ σοί γ'* which seems no improvement, but is brought into the text by Blaydes and Starkie.*

1256. *προσαποβαλεῖς P. P<sup>14</sup>*, many other MSS., and vulgo. *καὶ προσαποβαλεῖς R. καὶ προσαπολείς V.* Bothe, Hermann, Dindorf in text, but he repudiated it in his notes), Green, Van Leeuwen, and Hall and Geldart. Farreus has *προβαλεῖς*, doubtless a mere misprint.

1262. *τί δ' ὅστις εἰμὶ R. V.*, MSS. generally, and vulgo. *τίς δ' ὅστις εἰμὶ P. F<sup>1</sup>*. Frischlin destroyed the whole point and pathos of the line (see the Commentary) by punctuating *τί δ' ; ὅστις εἰμὶ*, but he is followed by Brunck, Invernizzi, Bekker, Weise, Holden (2), Kock, Van Leeuwen, and Starkie.

1277. *προσκεκλησθαί μοι δοκεῖς R. V.* Invernizzi, Bekker, Bothe, Hermann, Teuffel, Green, Merry, and Starkie. *προσκεκλησέσθαι γέ μοι P.*, most MSS., and vulgo.

1285. *ἀλλ' εἰ σπανίζεις τὰργυρίου μοι τὸν τόκον R. V. P.* and practically all the MSS. and vulgo. *ἀλλ' εἰ σπανίῃτ' ἀργυρίου τὸν γοῦν τόκον Blaydes, Starkie.* And it seems that Cobet had proposed the

same. In the following line *ἀπόδος γε* is the reading of W. W<sup>1</sup>. V<sup>3</sup>. F<sup>1</sup>. and several other MSS., of all editions before Bothe; and of Dindorf, Weise, and Van Leeuwen afterwards; *ἀπόδος* (without *γε*) of P. and most MSS.; and *ἀπόδοτε* of R. V. Hermann, Bothe, and (save as aforesaid) subsequent editors.

1296. *ἀποδιώξεις MSS. vulgo. ἀποδιώξει Elmsley* (at Ach. 278), Dindorf, Holden, recentiores, except Teuffel and Bergk.—*ἀπὸ W. W<sup>1</sup>. E. m<sup>1</sup>. m<sup>2</sup>.* and many other MSS., Hermann, Bothe, Dindorf, Teuffel, recentiores. *ἐκ R. V.*, many other MSS., and (save as aforesaid) all editions before Teuffel. But Amyntas cannot be supposed to have entered the house of Strepsiades.

1298. *οὐκ ἔλqς ὦ σαμφόρα F<sup>1</sup>. O<sup>7</sup>*, all printed editions. But for *σαμφόρα R.* and V. have *Πασία*, and P. and the MSS. generally *σαπφόρα*.

1301. *ἐμελλον ἄρα σε κινήσειν Hermann, Bothe, Blaydes, Van Leeuwen, and Graves. ἐμελλον σ' ἄρα κινήσειν* (contra metrum) R. V. P. and many MSS. *ἐμελλον ἄρα κινήσειν σ' (contra metrum) V<sup>1</sup>*, many MSS., editions before Kuster. *ἐμελλον ἄρα κινήσειν σ' Kuster, Bergler. ἐμελλον σ' ἄρα κινήσειν Brunck, recentiores*, save as aforesaid, and except that Bothe has *τᾶρα*. But as a rule *ἄρα* is the form which accompanies *ἐμελλον*, and is not separated from the verb by any other word. And I doubt whether after his earliest extant Play, the Acharnians, Aristophanes ever used *ἄρα* except as an interrogative.

1304. *ᾤδ' ἐρασθεῖς R. V.*, practically all the MSS., and vulgo; but misprinted *ἐραστεῖς* in Cratander, Zanetti, and Farreus. *ᾤδ' ἐραστής* one or two MSS. of no

value, Frischlin and subsequent editions before Brunck.  $\delta\delta'$  ἐρεισθεῖς Bothe (2). The MSS. have a bacchic  $\cup$  — here, and a Molossic in the antistrophe ἐζήτει, and several attempts have been made to introduce a Molossic here.  $\delta\delta\epsilon$  χρήστας Reiske.  $\delta\delta'$  ἐξάρθεις Reisig, Meineke, Holden (2), Kock, Green, and Graves.  $\delta\delta'$  ἀρνηθεῖς Van Leeuwen. But I think that the error is in the antistrophe. See on 1312 infra. Hermann at one time suggested ἐραστήσας here and ἐπέζητει in the antistrophe, but afterwards abandoned the suggestion which is however brought into the text by Weise.

1308. λήψεται τι Hermann, Bothe, recentiores, except as herein appears. λήψεται (without τι) R. V. and most MSS., editions before Brunck; and Bekker afterwards. τι λήψεται P. P<sup>3</sup>., the remaining MSS., Brunck, Invernizzi, Bergk, and Merry.

1309. σοφιστήν γέροντ' ἀνθ' ὧν. See the Commentary. σοφιστήν ὧν MSS. vulgo, leaving a bacchic omitted between σοφιστήν and ὧν. Reisig suggested ἴσως ἀνθ' and the ἀνθ' has been generally adopted, but ἴσως is hardly suitable, though it does not seem so impossible as κακῶς which Schröder and Starkie substitute for it. Reisig's conjecture is adopted by Dindorf (in notes), Holden, Kock, Blaydes, Graves, and Hall and Geldart.

1310. κακὸν λαβεῖν τι. The MSS., all editions before Hermann, and Van Leeuwen afterwards give τι κακὸν λαβεῖν. Hermann proposed either κακὸν λαβεῖν τι or λαβεῖν κακὸν τι, and one or other is read by all subsequent editors except Van Leeuwen. Hermann himself adopted κακὸν λαβεῖν τι which seems prefer-

able, as involving the least departure from the MSS.

1312. ἐπήτει Hermann, Bothe, Bergk, and Merry. ἐζήτει P., almost all the MSS., and vulgo. ἐπέζητει R. V. Hall and Geldart. See on 1304 supra. Dindorf ingeniously suggested ἐπέζει which I followed in the former edition, translating *For I think he will discover what has long been boiling over That his son has learned the way, &c.* But ἐπήτει seems satisfactory in itself and accounts for both the MS. readings; ἐζήτει being similar in sound, and the ἐπ' when found to be the commencement being prefixed to, instead of substituted for, the ἐζ-. Blaydes reads ἐδίζητ' which Starkie follows.

1347. πεποιθεῖν Dawes, Brunck, recentiores. πεποιθεῖ R. πέποιθ' V. P<sup>5</sup>. and two or three other MSS. πέποιθεν P., most MSS., editions before Brunck.

1349. δῆλόν γε τάνθρώπου 'στί τὸ λῆμα. Bothe, Teuffel, Meineke, recentiores. Hermann made the same conjecture, but adopted δῆλόν γε τοιτὸ λῆμα τὸ τάνδρος, based on a suggestion of Bentley. δῆλον τὸ λῆμ' ἐστὶ τάνθρώπου V. and (except that it has λῆμ') R. and so P. and many MSS., and Invernizzi, Bekker, Dindorf, Weise, and Bergk. And so with γε after δῆλόν F<sup>1</sup>. O<sup>2</sup>. O<sup>5</sup>. O<sup>6</sup>. O<sup>7</sup>. L<sup>3</sup>., and all editions before Invernizzi. But none of the MS. readings correspond with the antistrophe.

1352. ἦδη λέγειν χρή πρὸς χόρον. R. V., practically all the MSS., and vulgo. But we should have expected the article before χόρον, and various conjectures have been made for the purpose of inserting it. For χρή πρὸς Bergk and Starkie read πρὸς τὸν. Meineke reads



χρὴ δὴ λέγειν πρὸς τὸν, and so Holden (2), Kock, and Graves. ἐχρῆν λέγειν πρὸς τὸν Blaydes.

1359. χρῆν σε τύπτεσθαι Bentley, Porson (Praef. Hec. 39), Elmsley (at Ach. 127), Dindorf, Holden, Green. χρῆν σ' ἄρα τύπτεσθαι R. P. P<sup>3</sup>., most MSS., Brunck, recentiores, except as herein appears. χρῆν σ' ἀλλὰ τύπτεσθαι V. χρῆν σέ γ' ἄρα (omitting the τε after τύπτεσθαι) F<sup>1</sup>. W<sup>1</sup>., a few MSS., all editions before Brunck; and Hermann afterwards. χρῆν σ' ἀράττεσθαι Meineke, Kock, Blaydes, Van Leeuwen, and Starkie. This seems to me quite inadmissible. The whole discussion is concerned with the right of a son ΤΥΠΤΕΙΝ τὸν πατέρα. τύπτειν is the word invariably used from the τύπτεις τὸν πατέρα; at the commencement of the dispute (line 1324) to τῇν μητέρ' ὡς τύπτειν χρεών at its conclusion (line 1446); and it would require strong evidence to allow us to dispense with it here.

1373. εὐθὺς ἐξαράττω R. V. P., practically all MSS., and vulgo. C. is said to have εὐθέως ἀράττω, and so Meineke conjectured, and Blaydes, Van Leeuwen, and Starkie read; a tasteless alteration from the vivid wording of the poet. εὐθὺς εἶπεν (1363), εὐθὺς ᾔσε (1371), εὐθὺς ἐξαράττω (1373) bring the scene dramatically before us; and ἐξαράττω effectively pictures the *outburst* of the old man. It is said that a papyrus at Strassburg containing lines 1371-91 and 1407-21 reads εὐθέως ἀράττω, but that papyrus is obviously of no value.

1376. κατέθλιβεν R. V. Invernizzi, Bekker, Hall and Geldart. κατέτριβεν the other MSS. and editions, and it is said the Strassburg papyrus.

1379. ἐν δίκῃ γ' ἄν R. V., the MSS. generally, Bekker, recentiores, except as herein appears. ἐνδίκως γάρ P. O<sup>7</sup>., all editions before Bekker, and Weise afterwards. ἐν δίκῃ γε Dindorf, Green, Blaydes, Van Leeuwen, and Starkie. But there is not the slightest ground for rejecting the reading of the MSS.

1384. φράσαι R. V., the great majority of the MSS., and vulgo. φράσας P., a few other MSS., Meineke, Blaydes, Van Leeuwen, Starkie, and Hall and Geldart.

1401. τὸν νοῦν μόνη F<sup>1</sup>. Bentley, Brunck, recentiores, except as herein appears. μόνη τὸν νοῦν (contra metrum) P., the MSS. generally, and all editions before Brunck. τὸν νοῦν μόνον R. Invernizzi, Teuffel, Bergk, Green, Merry, Blaydes, and Graves. τὸν νοῦν μου V.

1411. ἐστὶν εὐνοεῖν ὁμοίως MSS. vulgo. Kock reads εὐνοοῦνθ' ὁμοίως | τύπτειν, quite unnecessarily. Equally unnecessary, and indeed plainly wrong, is Cobet's proposal ἀντεννοεῖν ὁμοίως, for ὁμοίως itself supplies the idea represented by ἀντ-. And only Mr. Starkie has adopted it.

1415. κλάουσι παῖδες κ.τ.λ. This line is given as an iambic trimeter in all the best MSS. and vulgo. But a few inferior MSS. endeavour to turn it into a tetrameter catalectic by inserting after δοκεῖς some such words as ΣΤ. ῥή δῃ; and so Fracini, Gormont, Neobari, Junta II, Gelenius to Brunck inclusive, Bekker, Weise, and Van Leeuwen. And many ingenious conjectures have been made with the same view, but none have found their way into the text. And see the Commentary.

1418. τοὺς γέροντας ἢ νέους τι Bentley,

Bergler, recentiores, except as herein appears. τοὺς is inserted (contra metrum) before νέους in R. P., many other MSS., all editions before Bergler; and Invernizzi afterwards. But in cases of this kind it is common in poetry for the article before the first substantive to do duty for the second also. V. and most MSS. make the matter worse by reading τοὺς νεωτέρους for τοὺς νέους, and Hermann and Bothe adopt νεωτέρους, omitting both the τοὺς and the μάλλον earlier in the verse. Bergk for ἡ νέους τι reads τοῦ νέου ὅστι, and Van Leeuwen gives a lacuna for νέους τι. Mr. Richards proposes γέροντας ὄντας (with, I presume, ἐστὶ for τι), but this seems forbidden by the article before γέροντας.

1421. θεῖς τοῦτον P., many other MSS., and vulgo. τιθεῖς τοῦτον (contra metrum) R. V. and a few other MSS. Hermann and Bothe omit ἦν and read τοῦτον τίθεις. Kock reads τίθεις τότ' ἦν.

1436. τεθνήξει R. P., practically all the MSS., and vulgo. τεθνήξῃ V. and one or two MSS. τεθνήξεις Dawes, Elmsley (at Ach. 590), Hermann, Dindorf, Holden (1), recentiores, except Teuffel. See Appendix to Ach. 590. Hermann says that Elmsley's arguments are irresistible; but I can find no trace of an argument beyond the statement that in some writers (not Aristophanes) the future active is certainly found. This of course is no argument at all, unless we are prepared to assert that the future active and middle cannot coexist; and even then a poor one as regards the usage of Aristophanes. What seems to me irresistible is the fact that in Aristophanes every MS., from the best to the worst, shows that in these Comedies the

future middle is always, and the future active never, employed.

1443. τί φῆς, τί φῆς σύ; P. P<sup>2</sup>. W. F<sup>1</sup>. F<sup>4</sup>. and a few other MSS., Brunck, recentiores, except as herein appears. The first τί φῆς is omitted in R. V. and a few other MSS. τί δῆτα φῆς σύ; P<sup>2</sup>. P<sup>5</sup>. m. m<sup>1</sup>. m<sup>2</sup>. F<sup>2</sup>. and one or two other MSS., editions before Brunck; and Bergk and Merry afterwards.

1444. τί δ', ἦν ἔχων τὸν ἥττω | λόγον W. W<sup>1</sup>. W<sup>2</sup>. F<sup>1</sup>. F<sup>4</sup>. V<sup>3</sup>. and some other MSS., and vulgo. τί δῆτ' ἂν ἔχων (or ἀνέχων) R. V. τί δῆτ' ἦν ἔχων P. V<sup>1</sup>. F<sup>2</sup>., a few other MSS., Fracini, Junta II, Gelenius. R. omits λόγον in the next line, leaving it a foot short; and Fritzsche (at Thesm. 633) proposed to read τί δῆτ' ἂν εἰ τὸν ἥττω | ἔχων, a proposal unworthy of Fritzsche, since it is impossible here to do without λόγον. However it is brought into the text by Meineke and Holden (2).

1447. ἦν ταυτί ποιῆς R. and apparently the MSS. generally and vulgo. But for ταυτί V. has ταύτην, and apparently some MSS. (Blaydes says R. P. P<sup>14</sup>., but he is wrong as to R. and I do not know if he is right as to the others) ταῦτα, whence Kock conjectured ἡ ταῦτ' ἦν ποιῆς which is read by Teuffel, and subsequent editors except Green, and Hall and Geldart. But τί δ' ἄλλο ἢ οὐδὲν κωλύσει does not seem quite natural.

1458. ἡμεῖς R. V. M<sup>2</sup>. Invernizzi, recentiores, except Bothe, Hermann, Weise, Blaydes, and Van Leeuwen who with the other MSS. and editions read αἰ.—ὅταν τινὰ R. V. P., very many MSS., and vulgo. ἂν τιν' οὖν several MSS. ὄντιν' οὖν one of the Leyden MSS. ὄντιν' ἂν Porson, Dindorf, Holden (1), Teuffel, Meineke, Kock,

Merry, Blaydes, Van Leeuwen, Graves, and Starkie. The reason for this alteration, which in itself is anything but an improvement, is an objection to the divided anapaest *ἐκάστοθ' ὄταν*. Mr. Starkie however informs us that "Sobolewski and Bernhardt permit an anapaest so divided in the fifth foot after an elision" which is extremely kind of them, and would be most gratifying to Aristophanes, to whom the new criticism is unwilling to permit anything.

1465. *Σωκράτην* MSS., Junta, Grynaeus, Frischlin, Rapheleng, Brunck to Bergk and Kock inclusive, except Dindorf, Holden, and Meineke. *Σωκράτη* Aldus, vulgo. So supra 182 and infra 1477.

1466. *μετ' ἐμοῦ ἁλῶν* F<sup>3</sup>. F<sup>4</sup>. P<sup>14</sup>. P<sup>17</sup>. W<sup>2</sup>. Blaydes, recentiores. *μετ' ἐμοῦ ἑλθῶν* P. V. and several other MSS. *μετ' ἐμοῦ γ' ἑλθῶν* R. V., a few MSS., and Junta and Gormont. *μετ' ἐμοῦ γ' ἔλθ'* V<sup>3</sup>. W. W<sup>1</sup>., a few other MSS., and vulgo. *μετελθῶν* Hermann, Bothe (2), Teuffel to Merry.

1470. *οὐκ ἔστ' οὐκ* (*οὐκ ἔστιν οὐκ* R. V.) Invernizzi, Bothe, Hermann, Dindorf, Holden (1), recentiores, except Kock. *οὐκ ἔνεστ'* P. P<sup>14</sup>. B., several other MSS., and all editions before Brunck. *οὐκ ἔστιν γ'* F<sup>1</sup>. L<sup>3</sup>. (and *οὐκ ἔστι γ'* P<sup>3</sup>. P<sup>5</sup>. and many MSS.) Brunck, Bekker, Weise. *οὐκέτ' ἔστ'* Porson, Kock.

1472. *τοῦτ' φόμην* | *διὰ* (but the *διὰ* is often without an accent, and is sometimes accented *διά*) MSS. vulgo. *τότ' φόμην* | *Δία* Bentley, Brunck, Invernizzi, Weise.

1482. *εἴθ' ὃ τι σοι δοκεῖ*. These four words are given to Hermes by V., and R. writes EPM. at the end of the line, while both MSS. prefix ΣΤ. to the

line which follows. But apparently all the other MSS. and certainly all editions continue the entire line to Strepsiades. See on 1508 infra. Very possibly in the first edition Hermes did intervene at this point. See the Introduction.

1484. *ἐμπιπράναι* R. V. P., practically all the MSS., all editions before Brunck; and Dindorf and Green afterwards. *ἐμπιμπράναι* F<sup>1</sup>. M<sup>2</sup>. Brunck, recentiores, except as aforesaid. See Appendix to Birds 1310. It is suggested that the second syllable of *ἐμπιπράναι* would be short, but this view is taken in reliance on the well-known canon of Dawes, which is at least as much honoured in the breach as in the observance (see Appendix to Peace 261), and has no weight against the practical unanimity of the MSS.

1500. *ἐπιίδας* the MSS. generally and all printed editions. But both R. and V. give *ἐμπιδας*, though in R. λ is written over the μ. A singular error.

1505, 1506. *ἐγὼ δὲ κακοδαίμων κ.τ.λ.* and *τί γὰρ μαθόντες κ.τ.λ.* In all editions before Kuster these two lines are transposed. The error was pointed out by Bentley, and was rectified in Kuster and all subsequent editions. It appears in P. and several MSS., but R. V. U. and most MSS. give the lines in their right order.

1506, 1507. *τί γὰρ μαθόντες . . . τὴν ἔδραν*. These two lines are given in the text as they stand in R. and also in V. (except that the latter MS. interpolates *εἰς*, contra metrum, between *μαθόντες* and *τοῖς*) and many other MSS., and so Invernizzi, Bergk, Merry, Blaydes, recentiores. And so also Meineke and Kock, except that for *μαθόντες* with



singular perversity they read *παθόντες*. Besides the fact that all the MSS. read *μαθόντες* (or *μαθών* or *μαθόντε*) it is plainly the right word to be used to the *μαθηταί*. But several MSS. have the dual in the place of *ὑβρίζετε* and *ἐσκοπέισθε* or one of them, and there have been great diversities in the readings of the MSS. and editions, but they are of no great importance, and not worth recording.

1508, 1509. *δίωκε . . . ἡδίκουν*. These lines are given to Strepsiades in all the printed editions except as hereinafter mentioned, and apparently in the MSS. generally. They are assigned to Hermes by R. and V., and so Hall and Geldart. See on 1482 *supra*. Then Beer "with his usual infelicity" proposed to trans-

fer them to the Chorus, as if the Clouds would have been so bitter against their own votaries; and as if they would have changed from this outburst of wrath to their quiet farewell without even a sign of transition, such as *ἀλλά*. Yet this impossible proposal is adopted by Bergk, Meineke, Green, and Starkie.

1510. *τό γε τήμερον ἡμῖν* MSS. vulgo, except that R. and V. omit the *γε*. *τὸ τήμερον εἶναι* is a common Attic phrase, and Moeris, in illustrating it, assigns it by mistake to this line of Aristophanes. Meineke therefore alters *ἡμῖν* into *εἶναι*, an unwise alteration which nobody has followed. For *ἡμῖν* is as necessary here as in the corresponding line at the close of the Thesmophorizusae *ἀλλὰ πέπαισται μετρίως ἡμῖν*.

In the year 1852—the year in which my first edition of the *Clouds* appeared—there was also published at Oxford the following parody, or imitation, of certain scenes in the Comedy as a squib upon Lord John Russell's University Commission. Its author was Henry Longueville Mansel, then one of the Fellows of St. John's College, and afterwards Dean of St. Paul's, whose comparatively early death deprived our country of one of its most powerful and original minds. It is given here exactly as it appeared in 1852.

SCENES FROM AN UNFINISHED DRAMA, ENTITLED  
PHRONTISTERION,  
OR, OXFORD IN THE 19TH CENTURY.

Καὶ οἱ μὲν λησταὶ αὐτοὺς ποριστὰς καλοῦσι νῦν· διὸ ἔξεστι λέγειν τὸν ἀδικήσαντα μὲν ἁμαρτάνειν, τὸν δ' ἁμαρτάνοντα ἀδικῆσαι, καὶ τὸν κλέψαντα καὶ λαβεῖν καὶ πορθῆσαι.—*Aristot. Rhet. III. 2.*

*Lucio.* Thou concludest like the sanctimonious pirate, that went to sea with the ten commandments, but scraped one out of the table.

*2 Gent.* Thou shalt not steal?

*Lucio.* Ay, that he razed.

*1 Gent.* Why, 'twas a commandment to command the captain and all the rest from their functions; they put forth to steal.—*Measure for Measure. I. 2.*

## DRAMATIS PERSONÆ.

STREPSIADES-COTTONARCHOCALICOCRATICUS. *The Model Manchester Man.*

PHEIDIPPIDES-JOHNNY. *The Model Minister, a compound, as his name implies, of parsimony and chivalry, a great public benefactor, but prefers doing it at other people's expense.*

SECRETARY TO THE COMMISSION.

COMMISSIONER-SOCRATES. *The Model Instructor of Youth.*

CHORUS OF CLOUDY PROFESSORS.

JUST DISCOURSE. *A Bigot.*

UNJUST DISCOURSE. *A Liberal.*

## SCENE I.

COTTONARCHOCALICOCRATICUS IN BED, SOLILOQUIZING.

JOHNNY IN TRUCKLE-BED, ASLEEP.

COT. Confound those heaven-sent Whigs! there was a time  
Some twenty years ago, when cautious John  
Upset his coach, and nearly lost his place for't.  
Aye, those were glorious times. Reforms and riots,  
Burning of ricks and Bristols. Honest Demus  
For once was master, and my Lord was fain  
To climb his box on Tom the Tinker's shoulders,  
And drive a rattling pace for't. But once mounted,  
He halts and hesitates, talks of Finality,  
And drives so slow and steady, that his wheels  
Scarce make a Revolution in a life-time.  
Boy there, my bills! let's see what we've in store.  
"Proposed by Richard Cobden, to distribute  
The whole of Britain in electoral districts  
Of equal area." Why electoral districts?  
That men of movement, those who live in towns,  
May swamp the country bumpkins, and promote  
The march of intellect and sale of cotton.  
Then from the Peace Society, demanding  
Protection for all cannibals and pirates,  
Provided that their skins are black or tawny,  
Fraternity with all Malays and Kaffirs,  
And lasting infamy to him that wears  
The base and bloodstained livery of a soldier.



JOHNNY (IN HIS SLEEP). The Estimates.

COT. Sir Joseph Banks was right.<sup>1</sup>  
 Ten thousand Lobsters bite me from the ticking.  
 Plague take the matchmaker who brought together  
 The fine Whig Lady, Aristocracy  
 And honest Homespun from the cotton-mill.  
 A well-assorted couple! Madam, full  
 Of old historic memories, and prating  
 Of Sidney, Russell, William the Deliverer,  
 And Brunswick Line, and Protestant Succession;  
 And plain, rough Hubby, thinking Monarchy  
 A rather costly article, and spouting  
 Of Household Suffrage, Ballot, and Retrenchment,  
 The fine old English Gentleman cut down.  
 To a good travelling Gent., and martial scarlet  
 Doffed for the drab and broadbrim. Well, we married.  
 In time my Lady longed, as women will  
 In interesting states, and when I hinted  
 Plain Manchester for pudding, she grew squeamish,  
 And fancied nothing but a Cabinet.  
 It wouldn't do to cross her; so she had it.  
 At last our John was born. Mamma's relations  
 Petted and coaxed him. "Some day we shall see  
 Our darling Johnny drive his coachy-poachy  
 With four blood Greys in front." Says I, "my lad,  
 I'd rather see you riding Dick our Cob,  
 Or arm-in-arm with worthy Quaker Broadbrim  
 And Joey Skinflint." Not a whit would he.  
 The great Whig Families, (aye, that's the doctrine,  
 He sucked it with his mother's milk, and bit it  
 Letter by letter in his gingerbread)  
 Are heaven-sent ministers to rule the country.  
 I'll rouse him yet. Ho! Johnny, Johnnikin!  
 Brutus, thou sleep'st; thou art no longer Brutus.

JOHNNY (STILL SLEEPING)

Join the adjacent district to the borough,  
 And give two members.

COT. That's his boroughmongering!  
 Tis strange, the greatest jobbers in creation

<sup>1</sup> The whimsical theory of this *savant* as to the identity of fleas and lobsters will be familiar to the readers of Peter Pindar.

Are these same purity-Whigs. He dreams of jobbing ;  
 And if you whisper in his ear "Reform,"  
 He snores, and starts, and turns, and snores again,  
 Letting *I dare not* wait upon *I would*,  
 Like the poor cat i' th' adage. What will rouse him ? [*Meditating.*  
 I have it now ! The Universities.  
 Long as those monkish rookeries exist  
 They'll be a drag upon us go-a-head men :  
 At least with Church Establishment. Abroad  
 They manage those things differently : the Burschen  
 Fight at the barricades ; and Herr Professor  
 Will sketch you twenty Paper-Constitutions  
 Shall only cost the foolscap. No subscribing  
 To Articles, no ests of Church Communion ;  
 But good Free Trade, religious and political,  
 Progress and Agitation. But at Oxford  
 There's nought but bigotry and priestcraft. Tell them  
 Of Institutions free to all religions,  
 Where Jew, Turk, Infidel and Heretic  
 May sit like brothers, studying modern science :  
 They say the experiment's too dangerous  
 For old, time-honoured bulwarks of the Church,  
 And bid us try Stinkomalee. The bigots !  
 I'll tame their pride and open all their ports.  
 I'll have a Meeting, nay, a Synagogue.  
 The pompous Pharisee shall walk their streets  
 With broad phylacteries and Rabbi, Rabbi.  
 Why not ? as well as stand with bated breath  
 And lifted cap, saluting Heads and Proctors——  
 Johnny, wake up, boy.

JOHN. What's the matter, governor ?

COT. Johnny, my precious, do you love Papa ?

JOHN. Aye, when Mamma will let me.

COT. Never mind her.

(*Aside*) She's troublesome at times, spends lots of money,  
 Gives herself airs, is fond of patronizing  
 Her high-bred kinsmen, asks them to my house,  
 Finds them in bed and board, and all the while  
 I know the puppies laugh behind my back.  
 But still 'tis something to be hand and glove  
 With men who wear clean shirts and know good manners :  
 I can't afford to quarrel. (*Aloud*) No, my boy,

## APPENDIX

Mamma won't meddle here, 'tis no great matter :  
Only to rap a few proud parsons' knuckles.

JOHN. That all ! I'm ready. Bishops ? Deans and Chapters ?

COT. No, not just yet. " Commission to examine  
The discipline, state, studies, and revenues  
Of Oxford and of Cambridge."

JOHNNY. (*Musing*) The revenues.

How strange, I never thought of that before.

They're influential bodies. Can I venture ?

So short a notice. Shall I ? Courage, Johnny !

(*Aloud*) Tis done. Five minutes time is all I ask

To execute my patriotic task.

## SCENE II.

FRONT OF THE ROOM IN DOWNING STREET. JOHNNY ENTERS AND KNOCKS.  
THE SECRETARY OF THE COMMISSION OPENS.

SEC. For whom thus rudely pleads our loud-tongued gate  
That he may enter ?

JOHN. Tis the Premier, John.

SEC. Why did you knock so loud ? You nearly spoiled  
The neatest, cleverest problem in Statistics.  
Our Chief Commissioner was solving it  
Just when you rapped.

JOHN. What was it ? pray do tell me.

SEC. Our Chief Commissioner was calculating  
How many College Fellowships would keep  
The new Professors of the Board of Science.

JOHN. A very knotty point. How did he solve it ?

SEC. Oh, in the cleverest way. He took himself,  
A hypothetical case, of course, and sent  
For all his last year's bills, summed up and reckoned,  
"Add twice as much for Frau Professorinn,  
Three times for olive-branches yet unborn,  
A margin left for sundries, and another  
For rainy days and failures of the scheme,  
Eight hundred pounds will just suffice per annum."

JOHN. Odds Dos and Dodges ! What a ready reckoner !  
But who's to pay the piper ?

SEC. That he settled

By a still cleverer plan. He made a schedule,  
Picked out four Colleges, Magdalen and Corpus,



Merton and All Souls; then he calculated :  
 Six Fellowships of Corpus, six of Merton,  
 Twice six of Magdalen, four times six of All Souls,  
 Will make provision for fourteen Professors.

JOHN. By Hermes god of thieves, a shrewd device !  
 And after that, can we admire our Founders,  
 Mere wasteful Donors, ignorant of Economy,  
 Private, political, and t'other kind  
 Which Newman used to join with *φανακισμός*.  
 I never heard of money raised so well.  
 I long to be his pupil. Open quickly !  
 Laverna ! What a calculating face !

SEC. That is the Chief himself.

JOHN. And who those ladies ?

SEC. Physical Sciences. The first's Pneumatics.

JOHN. What can she do ?

SEC. She teaches men of science  
 Clever contrivances to raise the wind.  
 The next is Mensuration. She's to measure  
 Incomes of Fellowships.

JOHN. Which ? the Professors' ?

SEC. No, all the rest. Look at her map. That's All-Souls.

JOHN. How thin and shrunk it looks.

SEC. Tis just cut down.

From forty fellowships remain sixteen,  
 Deducting four and twenty for Professors.

JOHN. Hermes ! that beats Vidocq. Commissioner !

COMMISSIONER. Who calls so loud.

JOHN. I, John the Minister.

Teach me, I beg, your mode of raising money.  
 'Twill help our budget wondrously. That Wood  
 Is a mere stick at figures, and Joe Skinflint  
 Bothers us with his items and his tottles  
 Out of our very places. Can't you teach me  
 A good Exchequer trick ; you'll find me apt,  
 A ready pupil. Will you be my tutor ?

COM. Tutor ! benighted wretch ! didst thou say Tutor ?  
 Who talks of Tutors now ? The coin's not current.  
 Professors, man, Professors are the thing.  
 They'll mould and model English education  
 On the best German plan : tis quite delightful  
 To see how German Students learn of them.

No bigotry, no narrow-minded feeling,  
 Nothing sectarian. In their vey songs  
 They praise the Pope, who leads a jolly life,  
 And wish to be the Sultan.

JOHN. Can I see them,  
 These wonderful Professors.

COM. I'll invoke them.  
 Listen, august Professors, ye who teach  
 Physics with Oken, and proclaim to man  
 In the beginning how the heavens and earth  
 Rose from the eternal Nothing. Ye who scar  
 The Universe of Being, and reveal  
 How Werden, eldest born of Seyn and Nichts,  
 Gave birth to Daseyn, whence in long succession  
 The world of Thought and Substance. Ye who fathom  
 The hidden myths of Scripture and the essence  
 Of Worship, Function of Psychology,—  
 I summon you, appear.

*Enter Chorus of Professors.*

STROPHE or TWIST.

Professors we,  
 From over the sea,  
 From the land where Professors in plenty be ;  
 And we thrive and flourish, as well we may,  
 In the land that produced one Kant with a K  
 And many Cants with a C.  
 Where Hegel taught, to his profit and fame,  
 That something and nothing were one and the same ;  
 The absolute difference never a jot being  
 Twixt having and not having, being and not being,  
 But wisely declined to extend his notion  
 To the finite relations of thalers and groschen.  
 Where, reared by Oken's plastic hands,  
 The "Eternal Nothing of Nature " stands ;  
 And Theology sits on her throne of pride,  
 As "Arithmetic personified ;"  
 And the hodmandod crawls, in its shell confined,  
 A "symbol exalted of slumbering mind."  
 Bacon, be dumb,  
 Newton, be mum ;  
 The worth of induction's a snap of the thumb.

With a bug, bug, bug, and a hum, hum, hum,<sup>1</sup>  
Hither the true Philosophers come.

COM. All hail, revered Professors. Didst thou note  
The eloquence and wisdom of their strain ?

JOHN. Faith, how I wish I had them in the House  
To talk down Opposition. Do you think  
They would take office ?

COM. Hark, they sing again.

ANTISTROPHE OR COUNTER-TWIST.

Theologians we,  
Deep thinkers and free,  
From the land of the new Divinity ;  
Where Critics hunt for the sense sublime,  
Hidden in texts of the olden time,  
Which none but the sage can see.  
Where Strauss shall teach you how Martyrs died  
For a moral idea personified,  
A myth and a symbol, which vulgar sense  
Received for historic evidence.  
Where Bauer can prove that true Theology  
Is special and general Anthropology,  
And the essence of worship is only to find  
The realized God in the human mind.  
Where Feuerbach shews how Religion began  
From the deified feelings and wants of man,  
And the Deity owned by the mind reflective,  
Is Human Consciousness made objective.

Presbyters, bend,  
Bishops, attend ;  
The Bible's a myth from beginning to end.  
With a bug, bug, bug, and a hum, hum, hum,  
Hither the true Theologians come.

JOHN. And is this really the new German light,  
The true philosophy of every thing ?

COM. No, not of every thing : you've only heard  
The Exoteric Teaching, freely showered  
Upon the vulgar ear. If thou wilt be

<sup>1</sup> These emphatic monosyllables, like the *νόγξ ἑμνάξ* of the mysteries, are supposed to have an esoteric meaning, known only to the initiated.



Our patron and disciple, thou shalt know  
 The Inner Doctrine. Thou shalt hear a strain  
 Such as Eleusis never heard of old  
 Amid the initiate : such as Egypt's priests  
 Ne'er sang at Sais' shrine, what time they worshipp'd  
 Isis, the symbol of the Unconditioned :  
 Such as ne'er rose when Æon Demiurgus  
 Was hymned in Gnostic Ecstasy ; nor when  
 Spinoza, the Acosmist, preached his God  
 The One and All, the Universal Substance.

---

HYMN TO THE INFINITE BY THE FULL CHORUS.

The voice of yore,  
 Which the breezes bore  
 Wailing aloud from Paxo's shore,  
 Is changed to a gladder and livelier strain,  
 For the great God Pan is alive again,  
 He lives and he breathes once more.  
 With deep intuition and mystic rite  
 We worship the Absolute-Infinite,  
 The Universe-Ego, the Plenary-Void,  
 The Subject-Object identified,  
 The great Nothing-Something, the Being-Thought,  
 That mouldeth the mass of Chaotic Nought,  
 Whose beginning unended and end unbegun  
 Is the One that is All, and the All that is One.  
 Hail Light with Darkness joined !  
 Thou Potent Impotence !  
 Thou Quantitative Point  
 Of all Indifference !  
 Great Non-Existence, passing into Being,  
 Thou two-fold Pole of the Electric One,  
 Thou Lawless Law, thou Seer all Unseeing,  
 Thou Process, ever doing, never done !  
 Thou Positive Negation !  
 Negative Affirmation !  
 Thou great Totality of every thing  
 That never is, but ever doth become,  
 Thee do we sing,  
 The Pantheist's King,  
 With ceaseless bug, bug, bug, and endless hum, hum, hum.

---

COM. There was a strain, whose tones of dulcet grandeur  
Might rouse Inertness from her bed of down,  
Might check the eager blood of Youth, when glows  
The heyday of the passions, might bring down  
The pride of pompous Dons, and charm the ear  
Of Academic millions, make Debauch  
Cast off the sickening fumes of midnight's revel,  
And Carelessness grow convert to Attention.  
Sublime Professors! Did you understand it?

JOHN. Not quite, I own. But can we have all this  
Only for eight and forty fellowships?

COM. All this, and more.

JOHN. One little scruple pricks me.  
The Colleges, I've heard reformers say,  
Were private institutions, quite distinct  
From the great public University.  
Now, if one feature of your reformation  
Is to restore the University  
As independent, how will you defend  
The endowing it from College property?

COM. By one good reason. It will give the Crown  
Twelve thousand pounds a-year of patronage  
Raised out of College lands.

JOHN. I'm satisfied.

COM. I'll make the thing still clearer. All your scruples  
If you have any scruples left, will vanish,  
Let it but please you hear our two Discourses.  
The one's a Tory of the good old school,  
Honest, but ignorant, bigoted, pig-headed,  
A staunch Protectionist, a Church-and-State-man,  
Living some fifty years on beef and beer,  
And farming, as his father farmed before him.  
The other, a Stump-Orator from Manchester,  
Quick-tongued and brazen-faced, a hustings-spouter,  
A Demagogue, an out-and-out Free Trader,  
Goes with the Spirit of the Age, and knows  
All branches of Political Economy.  
We'll call them, if you please, the Just and Unjust,  
Mere *noms de guerre*, of course, for justice, really,  
Is what the law commands, and what the law  
Commands is what the people's wants require.  
This time, I back the Unjust, and will bet

My reputation as a sound reformer  
 Against the best Professorship when founded,  
 He beats his rival in the argument.  
 Then listen, while our disputants define  
 The nature, end, and laws of *mine* and *thine*.

## SCENE III.

ENTER JUST DISCOURSE AND UNJUST DISCOURSE.

U. D. Where be they, the dreaming dotards, bigots of the olden time,  
 Purblind patrons of abuses, champions of corruption's slime,  
 Pudding-headed, narrow-minded, noddynoodledoodlenincom-  
 Poops, who doubt our right of dealing as we please with college income?

J. D. Where be they, the shameless spoilers, violating private right,  
 Riding roughshod over justice, crushing equity with might,  
 Turning from its proper channels wealth our fathers' bounty left,  
 Sullyng reform with rapine, public ends with private theft?

U. D. Theft, my friend! the gods have pity on your weak and watery brain!  
 How can they who own the total steal a portion? pray explain.  
 Men in nature's state are equal: property, conferred by laws,  
 From the sanction of the people all its rights and safeguards draws.  
 You but hold it at their pleasure, you must yield it at their summons:  
 And the pleasure of the people, seek it in the House of Commons.

J. D. Have you then no higher standards, fixed ere human laws began  
 By the voice of man's Creator, by the moral sense of man?  
 Rules may alter, codes may perish, customs change, but these abide,  
 Truths no practice can abolish, no enactment override.  
 Vain the fine-drawn web of sophisms, vain the brazen mail of lies;  
 Means condemned by God and Conscience, no expedience justifies.

U. D. Moral Sense! a mere delusion: prejudice of education;  
 Amiable in individuals, childish weakness in a nation.  
 Pious scruples, tender conscience, doubtless suit a private station;  
 Public interest's the rule for all enlightened legislation.  
 So in debts: one's private duty pleads, perhaps, for liquidation:  
 In a free enlightened people, who shall blame repudiation?

J. D. Yet bethink thee that the spirit whence those princely bounties flowed  
 To the ties of private feeling all its force and being owed.  
 Severed from the bonds of kindred, taught his lonely heart to school  
 By his Father's chastening kindness or his Church's sterner rule,  
 Oft to spots by memory cherished, where his earliest love began,  
 In his age's desolation, fondly turned the childless man.  
 Then the quickening drops of kindness through the drooping soul were felt



From the home his youth that nurtured, from the church where first he knelt.  
Then the long-neglected feelings claimed once more their moving part,  
And the pent-up tide of bounty forced its passage through the heart.

U. D. Stuff and nonsense ! why should feeling public spirit clog and cumber,  
When the greatest happiness is wanted for the greatest number ?  
Private ties, you can't disprove it if you argue to eternity,  
Hamper in their narrow fetters Cosmopolitan Fraternity.  
Close Foundations, limited to one particular locality,  
Might as well be left to foster open vice and immorality :  
I should feel far more compunction, laying hands to spoil and pillage  
On the brothel of an empire than the college of a village.

J. D. Shameless Robber !

U. D. Owl-eyed Bigot !

J. D. Hear'st thou Heaven, and  
sleeps thy thunder ?

Right Divine proclaimed for rapine, Laws invoked to sanction plunder !  
Take a warning in thy triumph. Godless power is frail to trust :  
Sure the millstone of his vengeance ; late it grinds, but grinds to dust.  
Search the tale of fallen nations. Justice banished, rights forgot.  
History's record tells the sequel. Seek her place, and she is not.

U. D. Worn out notions, musty fancies, redolent of Church and King,  
Guardian-Angels, George-and-Dragons, that old-fashioned sort of thing.  
Master spirits, leading statesmen, all to circumstances bow :  
Public Conscience, State Religion, even Gladstone scouts them now.  
Tut, man, look to facts and figures ; truce to all this idle bustle :  
Bluff King Hal is praised in Christchurch ; plundered Woburn breeds a Russell.  
Look at France's half-fledged eaglet, gazing with undazzled eye  
On the sunbeams of his glory,—and the Orleans property.  
Look at Prussia's champion-heroes, men in freedom's tale immortal,  
Chalking " national possession " on their tyrant's palace portal.  
Look at England's Church Commission, holy work by Bishops blest,  
Half your Chapters burked already ; Blandford's bill will do the rest.  
If you bandy rights and duties, great reforms will ne'er begin.  
Give the cards a thorough shuffle : cut again ; first knave to win.

J. D. 'Tis in vain, I see, to argue. Modern light must have its way.  
Public morals sapped and rotted, knaves must even win the day.  
Fare thee well. Should after-ages bring to pass the scene foretold,  
When our future is a memory, and our days are days of old.  
When New Zealand's travelled native from some ruined arch looks down  
On old Thames's silent current, London's desolated town.  
On the banks no groaning warehouse, on the stream no flag unfurled,  
Where the modern Carthage traded long ago with half a world.

Then if History's bitter lesson wake the patriot's anxious care,  
 Thus the warning voice may mingle in the accents of his prayer.  
 Thou that hold'st the fate of nations in the scales of Justice weighed,  
 Not alone 'gainst foreign armies ; 'gainst ourselves we ask thy aid.  
 Never may my country's counsels traffic's sordid spirit feel,  
 Selling birthrights, cheapening pottage, trading with a nation's weal.  
 Never may a craven pilot at our vessel's helm preside,  
 Swayed by mob-tongued agitation, taking demagogues for guide,  
 Truckling to the voice of faction, listening for the loudest cry,  
 Gauging pressures, measuring noises, what to grant and what deny.  
 Never may the scoundrel maxims<sup>1</sup> of a money-making band  
 Pawn the charter of our freedom, blight the sinews of our land.  
 Thou whose gifts are might and wisdom, purge from mists my country's eyes ;  
 Teach her in the hour of trial where alone her safety lies ;  
 Bid her scorn the shout of faction, bid her spurn the lust of pelf,  
 Trusting still through good and evil in her God and in herself.  
 And if ever public feeling, led by selfish tongues astray,  
 Gloat o'er traffic's heaped-up riches, smile when Church and State decay,  
 Though our blindness ask our curses, still do Thou vouchsafe to bless,  
 Spare us England's tradesmen-senate, spare her cotton-spun success.

<sup>1</sup> "A penny saved is a penny got :  
 Firm to this scoundrel maxim keepeth he,  
 Ne of its rigour will he bate a jot,  
 Till it has quench'd his fire, and banished his pot."

*Castle of Indolence.*

THE END.

THE  
WASPS OF ARISTOPHANES





111  
ΑΡΙΣΤΟΦΑΝΟΥΣ ΣΦΗΚΕΣ

THE

# WASPS OF ARISTOPHANES

ACTED AT ATHENS AT THE LENAEEAN FESTIVAL, B.C. 422

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES

INTRODUCTION AND COMMENTARY

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# INTRODUCTION

## TO THE FIRST EDITION<sup>1</sup>

THE Wasps was exhibited before the Athenian people at the Lenaeon festival, while Ameinias was Archon: in the second year therefore of the 89th Olympiad (ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β'): at the commencement of the year B.C. 422.

It gained either the first or the second place; but which of the two we cannot now with certainty determine. The Argument which supplies our only information on the subject, supplies it in a corrupt and mutilated paragraph, which may be emended in accordance with either view. It seems to me, however, that there are very strong grounds for believing that the highest place was awarded to the Wasps; the second to the Rehearsal (Προαγών); and the third—about this there is no doubt—to the Ambassadors (Πρέσβεις) of Leucon.

The paragraph in question is found in the following form in both the great Aristophanic MSS. :—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμυνίου, διὰ Φιλωνίδου, ἐν τῇ πόλει Ὀλυμπιάδι βη<sup>2</sup> εἰς Λήναια· καὶ ἐνίκα πρῶτος Φιλωνίδης Προαγῶνι Λεύκων Πρέσβεισι τρίτος.

And our first business is to detect the genuine original reading which lies hid beneath the confused and unmeaning jumble of words ἐν τῇ

<sup>1</sup> <The additional matter in the present edition is enclosed in brackets.>

<sup>2</sup> βη. So the Venetian MS. The Ravenna MS. has βῆν. The name of the archon should be written Ἀμυνίου. See Mr. Fynes Clinton, *Fasti Hellenici*, Anno 423. I give no credit to the statement of the Scholiast on Clouds 31, that the Amynias satirized in the Clouds and in the Play before us is really Ameinias the Archon, the name being slightly changed because κομφοδεῖν τὸν ἄρχοντα ὁ νόμος ἐκώλυνεν.

πόλει 'Ολυμπιάδι βηι. And knowing, as we do, that the Wasps was exhibited in the second year of the 89th Olympiad, we can hardly resist the conclusion that the true reading is ἐν τῇ πθ' 'Ολυμπιάδι ἔτει β'. This is Kanngiesser's emendation<sup>1</sup>, and one more simple and satisfactory has rarely been made. And it has the additional merit of bringing the present chronological notice into exact accordance with the form of similar notices in other Arguments. Thus the chronological notices in the Arguments of the Agamemnon and the Hippolytus are as follows:—

*Agamemnon.* ἐδιδάχθη τὸ δρᾶμα ἐπὶ ἄρχοντος Φιλοκλέους, 'Ολυμπιάδι ὀγδοηκοστῇ, ἔτει δευτέρῳ. πρῶτος Αἰσχύλος Ἀγαμέμνονι Χοηφόροις Εὐμερίσι Πρωτῇ σατυρικῷ.

*Hippolytus.* ἐδιδάχθη ἐπὶ Ἀμείνωνος ἄρχοντος, 'Ολυμπιάδι ὀγδοηκοστῇ ἐβδόμῃ, ἔτει τετάρτῳ. πρῶτος Εὐριπίδης, δεύτερος Ἴοφῶν, τρίτος Ἴων.

It will be observed that in the latter example the chronological notice is immediately followed by a statement of the order in which the three competitors were ranged. And such is the ordinary form of these theatrical Arguments. First comes the chronological notice, complete in itself. Then follows the List of the Competitors, also complete in itself.

And this leads us to a second error in the Argument of the Wasps; viz. an omission in the List of the Competitors. And Paulmier<sup>2</sup> long ago suggested that the word δεύτερος, and the name of the second successful competitor, must have dropped out from between the words Φιλωνίδης and Προαγῶνι.

Adopting, at least for the present<sup>3</sup>, the suggestion of Paulmier, we shall read the paragraph as follows:—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου διὰ Φιλωνίδου ἐν τῇ πθ' 'Ολυμπιάδι, ἔτει β', εἰς Αἴθνα· καὶ ἐνίκα πρῶτος Φιλωνίδης· δεύτερος . . . Προαγῶνι· Δεύκων Πρέσβεισι τρίτος,

<sup>1</sup> De scenâ Atticâ, p. 270. So M. Boeckh, Graec. Trag. Princ., p. 36, and Mr. Fynes Clinton, Fasti Hellenici, Introduction and Anno 422.

<sup>2</sup> And so Mr. Fynes Clinton in the Introduction to the Fasti Hellenici.

<sup>3</sup> We shall presently see that there is probably a further error in the Argument, but it does not affect the point now under consideration.

in substantial harmony with the usual form<sup>1</sup> of similar notices in other Arguments. And, so read, it informs us in ordinary language that the Wasps carried off the prize at the Lenaeon festival, B.C. 422.

On the other hand, in order to obtain a statement that the second place only was awarded to the Wasps, we must accept Dindorf's arrangement<sup>2</sup>, and read the paragraph as follows:—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου διὰ Φιλωνίδου ἐν τῇ πρῇ Ὀλυμπιάδι (β' ἦν) εἰς Λήναια καὶ ἐνίκα πρῶτος Φιλωνίδης Προαγῶνι, Λεύκων Πρέσβεισι τρίτος.

<sup>1</sup> To bring the matter more clearly before the reader, I subjoin a list of the similar notices contained in other theatrical Arguments.

## ARISTOPHANES.

*Acharnians.* ἐδιδάχθη ἐπὶ Εὐθυδήμου ἄρχοντος, ἐν Αἰγναίοις, διὰ Καλλιστράτου. καὶ πρῶτος ἦν· δεύτερος Κρατῖνος Χαιμαζομένοις· οὐ σώζονται· τρίτος Εὐπολὶς Νουμηνίαις.

*Knights.* ἐδιδάχθη τὸ δράμα ἐπὶ Στρατοκλέους ἄρχοντος δημοσίᾳ, εἰς Λήναια, δι' αὐτοῦ τοῦ Ἀριστοφάνους· πρῶτος ἐνίκα· δεύτερος Κρατῖνος Σατύροις· τρίτος Ἀριστομένης Ἐλποφόροις.

*Clouds.* αἱ πρῶται Νεφέλαι ἐν ἄστει ἐδιδάχθησαν ἐπὶ ἄρχοντος Ἰσάρχου, ὅτε Κρατῖνος μὲν ἐνίκα Πντίνῃ, Ἀμειφίας δὲ Κόννῃ.

*Wasps.* This is the notice discussed in the text.

*Peace.* ἐνίκησε τῷ δράματι ὁ ποιητὴς ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ἄστει· πρῶτον Εὐπολὶς Κόλαξι· δεύτερον Ἀριστοφάνους Εἰρήνῃ· τρίτος Λεύκων Φράτορσι.

*Birds.* ἐδιδάχθη ἐπὶ Χαβρίου διὰ Καλλιστράτου, ἐν ἄστει, ὅς ἦν δεύτερος τοῖς Ὀρνίσι· πρῶτος Ἀμειφίας Κωμασταῖς· τρίτος Φρύνιχος Μονοτρόπῳ. *Aliter.* ἐπὶ Χαβρίου τὸ δράμα καθήκεν εἰς ἄστυ, διὰ Καλλιστράτου· εἰς δὲ Λήναια τὸν Ἀμφιάραον ἐδίδασκε διὰ Φιλωνίδου.

*Lysistrata.* ἐδιδάχθη ἐπὶ Καλλίου ἄρχοντος, τοῦ μετὰ Κλέεκριτον ἄρξαντος· εἰσῆκται δὲ διὰ Καλλιστράτου.

*Frogs.* ἐδιδάχθη ἐπὶ Καλλίου τοῦ μετὰ Ἀντιγένῃ, διὰ Φιλωνίδου, εἰς Λήναια· πρῶτος ἦν· Φρύνιχος δεύτερος Μούσαις· Πλάτων τρίτος Κλεοφῶντι.

*Plutus.* ἐδιδάχθη ἐπὶ ἄρχοντος Ἀντιπάτρου, ἀνταγωνιζομένου αὐτῷ Νικοχάρους μὲν Λάκωσιν, Ἀριστομένους δὲ Ἀδμήτῳ, Νικοφῶντος δὲ Ἀδώνιδι, Ἀλκαίου δὲ Πασφάῃ.

## AESCHYLUS.

*Persae.* ἐπὶ Μέρονος τραγῳδῶν Αἰσχύλος ἐνίκα Φινεῖ, Πέρσαις, Γλαύκῳ Ποτνιεῖ, Προμηθεῖ.

*Agamemnon.* This has already been cited in the text.

## SOPHOCLES.

*Philocetes.* ἐδιδάχθη ἐπὶ Γλαυκίππου· πρῶτος ἦν Σοφοκλῆς.

## EURIPIDES.

*Medea.* ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος κατὰ τὴν ὕγδοηκοστὴν ἐβδόμην Ὀλυμπιάδα· πρῶτος Εὐφορίων· δεύτερος Σοφοκλῆς· τρίτος Εὐριπίδης· Μήδεια, Φιλοκτήτης, Δίκτυς, Θερισταὶ σάτυροι. οὐ σώζεται.

*Hippolytus.* This has already been cited in the text.

<sup>2</sup> Dindorf's Aristophanes, ii. 548, "On the Proagon of Aristophanes." A similar suggestion had been already made by Petit.



This is an arrangement which, to my mind, carries with it its own condemnation. For who ever saw a fragment from the List of the Competitors interpolated into the midst of the chronological note? The chronological note is uniformly complete in itself, and is succeeded, not crossed and broken into, by the List of the Competitors.

Again, a writer attempting to fix the exact date of a Play by a reference to the Olympiad reckoning would in all probability give, not merely the Olympiad itself, but also the *year* of the Olympiad; as in the Arguments of the Agamemnon and Hippolytus, cited above. The only instance to the contrary is to be found in the Argument of the Medea, and there the very phraseology (κατὰ τὴν Ὀλυμπιάδα, not ἐν τῇ Ὀλυμπιάδι) shows that the writer is not seeking to be definite and exact.

In the present case, therefore, the βῆι or βῆν of the MSS. is rightly placed for signifying, and is required to signify, the year of the Olympiad in which the Play was exhibited: it is wrongly placed for signifying the place awarded to the Play.

Such are the grounds on which it seems to me most probable that, at the Lenaeon festival when Ameinias was Archon, the prize<sup>1</sup> was awarded to the Wasps of Aristophanes.

A further question however remains, viz. to *whom* was that prize awarded? or in other words, in whose name was the Chorus obtained, and the Play exhibited? Did Aristophanes bring it out in his own name, or did he, as the Argument in its present condition alleges, bring it out in the name of Philonides?

Now we know that, at this theatrical contest, one place (either the first or the second) was awarded to a Comedy called the Rehearsal, Προαγωγή. And as the ancient grammarians, whilst frequently referring

<sup>1</sup> The Peace, which was exhibited the year after the Wasps, bears evident traces of having been hastily put together to meet a particular emergency: but Aristophanes would hardly have repeated in it an important part of the Parabasis of the Wasps, had not the Wasps itself been received with the highest favour by the Athenian people.

to a "Rehearsal" of Aristophanes, recognize no other Comedy bearing that name, it was long ago suggested by Jungermann<sup>1</sup>, and the suggestion has met with universal acceptance, that the Rehearsal which competed with the Wasps was itself the work of the author of the Wasps. It appears therefore that, at this one festival, Aristophanes produced two separate Comedies, the Wasps and the Rehearsal, and was successful with each.

According to the MS. statement, highly improbable in itself, but in this respect followed by Dindorf, both these Comedies were exhibited in the name of Philonides: whilst according to Paulmier's correction, it was the Wasps only, and not the Rehearsal, which was so exhibited. But there are, I think, strong indications to show that Paulmier's correction, though right in assuming that only one Comedy would have been exhibited in the name of Philonides, yet does not itself go to the root of the matter; that in truth Aristophanes brought out the Wasps in his own name; and that it was the Rehearsal, and not the Wasps, which he handed over to Philonides.

In the Parabasis Proper of the Wasps, Aristophanes gives us a sketch of his own dramatic career. At first, he says, he used to father his productions on his friends: like some familiar spirit, he loved to dive into the breasts, and pour his witticisms through the lips, of others. After a while, he threw off his disguise, and came forward openly, in his own name, to obtain a Chorus for himself, *χορὸν αἰτεῖν καθ' ἑαυτόν*<sup>2</sup>. So, for the first time, he descended into the arena as an avowed and recognized Teacher of Comedy, *ὁ τοῦ χοροῦ διδάσκαλος*, *χοροδιδάσκαλος*, *καμψοδιδάσκαλος*, or as he expresses it in the Wasps, *πρῶτον ἤρξε διδάσκειν*. Thenceforward he set himself in earnest to the task of ridding the State of its plagues and its nuisances. He became an *ἀλεξίκακος*, *α τῆς χώρας καθαρτῆς*, a Heracles the Destroyer of Monsters. Two Plays had already been so produced: two Labours of Heracles had already been undertaken. In the KNIGHTS he had grappled with

<sup>1</sup> At Pollux x, segm. 44.

<sup>2</sup> Parabasis of the Knights. See also the Parabasis of the Clouds.

the savage Demagogue, loud of tongue and terrible of form: a monstrous apparition, formidable for his own strength and ferocity, and still more so by reason of the cloud of satellites who fluttered about his person, and bristled up the moment he was attacked. This warfare he is still waging in the Wasps, *ἔτι καὶ νυνὶ πολεμεῖ*. In the CLOUDS he had assailed the Spectral Shapes, the Fevers and Agues of the Sophistical School. This second attempt had proved abortive; although the Comedy with which it was made was (he contends) the best and cleverest Comedy that had ever been put upon the stage. It is in respect of this failure that the Poet in the Parabasis of the Wasps is personally expostulating with the Athenian people. And I do not think that any one can thoroughly enter into the spirit of that expostulation, without feeling that the Play which contains it must of necessity have been exhibited by the Poet himself, as his own work, in his own name: that he *could* not, in this Play, have been acting the Familiar Spirit, and pouring his expostulation through alien lips, *ἐπικουρῶν ἑτέροισι ποιηταῖς*. The whole tenor of the expostulation, the attitude which the Poet assumes towards his own previous Comedies, both those which had been fathered on Callistratus, and those which he had produced in his own name, seems to me of necessity to imply that the Wasps, like the Knights and the Clouds, with which its Parabasis so closely links it, was exhibited on the Athenian stage as the avowed and recognized production of Aristophanes.

Moreover, we are told by the author of the third section in the compilation *περὶ κωμῳδίας καὶ Ἀριστοφάνους* that the Plays brought out in the name of Philonides<sup>1</sup> were those in which Euripides and Socrates were attacked, whilst the Plays in which the Poet treated of politics and public affairs were handed over to Callistratus. It is true that the author of the eleventh section in the same compilation<sup>2</sup> tells

<sup>1</sup> *ἐδίδαξε πρῶτον διὰ Καλλιστράτου. τὰς μὲν γὰρ πολιτικὰς τούτῳ φασὶν αὐτὸν διδόναι, τὰ δὲ κατ' Εὐριπίδου καὶ Σωκράτους Φιλωνίδῃ.* And see Müller's *Literature of Greece*, chap. xxviii, sec. 1.

<sup>2</sup> *διὰ μὲν Φιλωνίδου (ἐδίδασκε) τὰ δημοτικά, διὰ δὲ Καλλιστράτου τὰ ἰδιωτικά.*



a very different story. But it is generally agreed, and all that is known on the subject tends to prove, that the former statement is correct. The Comedies of Aristophanes<sup>1</sup> range themselves under two heads, viz. (1) criticisms on the Demagogues and public affairs; and these, when he did not bring them out in his own name, he seems to have handed over to Callistratus, and (2) criticisms on the Sophists and the sophistical poetry of Euripides; and these were the Comedies which fell to the lot of Philonides. We have thus another ground for believing that the Wasps could not have been exhibited in the name of Philonides<sup>2</sup>.

But was the Rehearsal a Comedy which the Poet would have been likely to entrust to Philonides? We have every reason to believe that it was. For the Scholiast on the Wasps<sup>3</sup> expressly informs us that in this Play Euripides was introduced on the stage as the object of the Poet's satire, and Englishmen, at all events, can have no difficulty in imagining how a Comedy on such a subject may have been made subservient to such a purpose.

And on the whole, therefore, I am strongly inclined to believe that Aristophanes brought out the Comedy of the Wasps in his own name: and (possibly because no one competitor was at that time allowed to

<sup>1</sup> No doubt the line of demarcation is not always very clearly defined. Of course political satire is not wholly excluded from the Comedies which deal mainly with Euripides and the Sophists: nor, on the other hand, does Aristophanes refrain from incidentally assailing these last-mentioned objects of his ridicule even in his most thoroughgoing political dramas. But I do not understand how certain recent critics (Ranke, Vita Aristophanis, ed. Meineke, I. xxxix, following Roetscher, Aristoph. p. 70, and Bernhardt, *Griech. Lit.* ii. 2. 551) can deny, what seems to me a self-evident fact, that of the Aristophanic comedies some are *specially* designed and constructed for the one purpose, and some for the other. The Clouds, the Thesmophoriazusae, the Frogs, and the Ecclesiazusae naturally fall into one class: the Acharnians, the Knights, the Wasps, the Peace, the Birds, and the Lysistrata as clearly belong to the other.

<sup>2</sup> Meineke therefore (Quaest. Scen. ii, p. 39) proposes to change the *διὰ Φιλωνίδου* of the Argument into *διὰ Καλλιστράτου*. However, in his subsequent edition of Aristophanes he simply acquiesces, like most recent editors, in Dindorf's arrangement of the passage.

<sup>3</sup> On line 61. *οὐ μόνον ἐν τούτῳ τῷ δράματι* (the Thesmophoriazusae) *εἰσῆκται οὕτως* *Εὐριπίδης, ἀλλὰ καὶ ἐν τῷ Προαγῶνι καὶ ἐν τοῖς Ἀχαρνέσιν.*

exhibit two comedies at one contest) handed over the Euripidean comedy of the Rehearsal to be exhibited in the name of Philonides. And the List of Competitors should, I think, stand as follows :—

καὶ ἐνίκα πρῶτος\* Φιλωνίδης Προαγῶνι δεύτερος\* Λεύκων Πρέσβεσι τρίτος,

a reading which differs from that of the MSS. merely by the insertion of a single letter, β' (δεύτερος), and does not require (as Paulmier's correction requires) the insertion of the name of another competitor.

And in support of this reading I would add two other observations, which, however trivial they may appear in themselves, are perhaps not absolutely unimportant in considering what is the most probable emendation of an admittedly corrupt text. (1) In every Argument which tells us that the Comedy to which it is prefixed obtained the highest place, the words are simply πρῶτος ἦν<sup>1</sup>, or πρῶτος ἐνίκα, *without repeating the victor's name*. It would therefore be a departure from the ordinary style of these Arguments to read (as Paulmier reads) ἐδιδάχθη διὰ Φιλωνίδου καὶ ἐνίκα πρῶτος Φιλωνίδης. (2) In the List of Competitors, as a general rule, the ordinals, πρῶτος, δεύτερος, τρίτος, maintain the same relative position throughout. It is either πρῶτος A, δεύτερος B, τρίτος C, or A πρῶτος, B δεύτερος, C τρίτος, not πρῶτος A, . . . C τρίτος. It would therefore be a departure from the ordinary style to read (as Dindorf reads) πρῶτος Φιλωνίδης Προαγῶνι, Λεύκων Πρέσβεσι τρίτος. On the other hand the reading which I propose is in every point in minute conformity with the ordinary style of these theatrical Arguments.

The only difficulty arises from the circumstance that the words διὰ Φιλωνίδου are found in the preceding chronological note. But inasmuch as the MS. reading of the List of the Competitors, καὶ ἐνίκα πρῶτος Φιλωνίδης Προαγῶνι Λεύκων Πρέσβεσι τρίτος, can be brought into the ordinary form in no other way than by inserting δεύτερος after Προαγῶνι, so as to make Philonides take the second place with the Rehearsal:

<sup>1</sup> See the Arguments, cited above, of the Acharnians, the Knights, and the Frogs.

inasmuch as it is extremely improbable, if not impossible, that both Plays should have been brought out in the same name: and inasmuch as the Parabasis of the Wasps assumes throughout that this Play was exhibited in the name of Aristophanes himself, and indeed the Wasps did not, as the Rehearsal did, belong to the class of Comedies usually assigned to Philonides, we may, I think, safely conclude that the words διὰ Φιλωνίδου crept into the text *after, and as a natural consequence of*, the corruption of the List of Competitors.

In my opinion therefore Aristophanes gained the first place with the Wasps: and Philonides (his nominee) the second with the Rehearsal: and the whole passage should be read as follows:—

ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β' εἰς Δήναια· καὶ ἐνίκα πρῶτος· Φιλωνίδης Προαγῶνι δεύτερος· Λεύκων Πρέσβεσι τρίτος.

Of the Rehearsal of Aristophanes only ten insignificant fragments are known to exist: and they afford us no clue to the character or construction of the plot. Of Leucon's Ambassadors no remains have been discovered.

The Wasps was exhibited only ten months later than the Clouds. And when we consider the long preparations which must inevitably have been required before a Comedy could be put upon the stage, the time consumed first in obtaining and then in educating the Chorus, the numerous rehearsals, and all the various preliminaries essential to the success of the undertaking, we cannot doubt that the Wasps was not merely on the stocks, but far advanced towards completion, before the defeat of the Clouds occurred. And I think that we trace the effects of that defeat, not only in the indignant expostulations which the Poet addresses to his audience, but also in the singular and striking inequality which we find between different portions of this one Comedy of the Wasps. The victory of the Wine-flagon over the Clouds was something more than the victory of Cratinus over Aristophanes: it was the victory of the coarse buffoonery, the *φόρτος*, of the older



drama over the higher, purer, and more intellectual humour with which the younger Poet was endeavouring to supplant it. The grand earlier scenes of the *Wasps* which follow the entrance of the Chorus—scenes, shown by the great prodigality of metres, and still more clearly and unmistakeably by the prevalence of the long Aristophanic verses, to have been especial favourites of their author;—the noble Poetry of the Strophe and Antistrophe, of the Epirrhema and Antepirrhema; and the orchestral contest with which the Play concludes, were written (is it fanciful to believe?) when Aristophanes was still in the full tide of unbroken success, buoyed up by the glory of his past career, sanguine of a still more splendid triumph with the *Clouds*, and believing himself to be the destined regenerator of the Athenian stage. The servile jokes, the jests cut upon the audience at the commencement of the Play, the tipsy pugnacity of Philocleon, were added when Aristophanes had been taught that if he would retain his position as the successful and popular poet of the day, he must not altogether discard the broad farce, the laughable personalities, the vulgar scurrility of his immediate predecessors. Nor is this mere conjecture. The tipsy scenes we can with something like certainty pronounce to be an extraneous element, foreign to the original scheme of the Play. It is impossible<sup>1</sup> that either the little choral ode (1450–73) felicitating Bdelycleon on the probable success of his experiment, or the subsequent harangue of Xanthias describing the effect of the long untasted wine upon his old master, should in their original conception have been preceded by a series of farcical scenes, showing that the experiment had already been tried and had already failed, and that the wine had already been tasted with the result to be expected rather than desired. Nor again is it easier to reconcile the introductory dialogue of the slaves with the behaviour and the statements of the Chorus when they first appear upon the stage. According to the narrative of Xanthias, the attempts to wean Philocleon from his dicastic occupations had extended over a

<sup>1</sup> This idea is more fully developed in the notes. See the notes on lines 1292, 1301, 1341, 1450, 1474, 1476, and 1479.

considerable period of time, and been attended with incidents which must have become notorious to his fellow-dicasts. On one occasion he is confined for the night in Aegina, and crosses the straits in early morn to be present at the opening of the Courts; on another, he actually enters the Court in the guise and with the timbrel of a Corybant<sup>1</sup>. But when the Chorus appear, they speak of a very different state of things. According to *their* statements, they call every morning to summon forth their friend, and he is invariably ready to accompany them to the Court. Nothing whatever has happened to interrupt the regularity of his attendance; he had come yesterday<sup>2</sup>; they cannot imagine why he does not come to-day. When they find him detained a prisoner in his own house, they are in absolute ignorance of the name and motives of his detainer, and it is with the utmost surprise, not unmingled at first with incredulity<sup>3</sup>, that they hear of Bdelycleon's designs. In each case therefore we have solid grounds for believing that the scenes which appeal to the lower tastes of the audience were added by an afterthought, and formed no part of the original scheme of the Play.

Yet notwithstanding the introduction of much that might better have been omitted, the *Wasps* is in my judgement inferior<sup>4</sup> to few of the Aristophanic comedies in elaboration and artistic excellence: and had its subject been as generally interesting as those of the *Clouds*, the *Frogs*, and the *Thesmophoriazusae*, it would probably have been reckoned amongst the poet's most successful performances. It abounds

<sup>1</sup> Indeed, even before the persecution commenced he had not, according to Xanthias, been accustomed to proceed to the Court in company with his fellows: he used to steal there overnight, and wait in solitary expectation till the doors were opened.

<sup>2</sup> διὰ τὸν χθιζὸν ἀνθρώπον.—*Wasps* 281.

<sup>3</sup> ὃ μάταιε.—*Wasps* 338.

<sup>4</sup> A. W. von Schlegel, as is well known, pronounced the *Wasps* to be the feeblest of all the extant plays of Aristophanes: too limited in its subject, too much spun out in its action. Mr. Mitchell on the other hand, in his preface to the *Wasps*, declares it to be the most dexterous of all the Aristophanic comedies; and K. O. Müller, in his *History of Greek Literature*, endorses Mr. Mitchell's view, and affirms the *Wasps* to be undoubtedly one of the most perfect of the plays of Aristophanes.

with genuine hearty wit and graphic vigorous strokes of satire<sup>1</sup>; but the subject with which it deals evokes no widespread sympathy in the modern world, and the Play can therefore find no interest save such as itself creates. Socrates, Aeschylus, Euripides,—these are names which stir the mind of a modern reader as they stirred the mind of an ancient spectator: but who cares to hear of dicasts and dicasteries? Law and Law-courts, no very fascinating subject even to a professional lawyer, are something more than dry and uninviting, they are positively repulsive, to the world at large.

And it is, no doubt, the universal opinion that the Wasps is a criticism on the Athenian dicasteries; an exposure of the unrighteousness of their proceedings; a bitter satire on the dicasts themselves. Mr. Grote is merely stating the popular view as well as his own, when he says<sup>2</sup> that “the poet’s purpose was to make the dicasts appear monsters of caprice and injustice.”

Now I venture to think that this is an entire and absolute misapprehension of the intent and purpose of the Wasps. I do not believe that the Play was in any sense aimed at, or that the mind of Aristophanes was in any measure alive to, the manifold defects of the dicastic system. And as to the old dicasts themselves, they are nothing more or less than the representatives of his own favourite *Μαραθωνομάχαι*, the relics of that heroic Past, which Aristophanes was never weary of contrasting with the degenerate Present. In the Epirrhema he describes, in the noblest and most glowing eulogy that ever flowed from the lips of a Comedian, who and what the dicasts were. I will not cite the passage here. I refer the reader to the original. Let him carefully peruse the Strophe, the Epirrhema, and the Antistrophe, and

<sup>1</sup> They find no echo in *Les Plaideurs*, the feeble and insipid play which Racine intended as an imitation of the Wasps. There is considerable Aristophanic spirit in a little fragment of academic satire, “The Cambridge Dionysia” (a parody on the Wasps), contained in “The Ladies in Parliament, and other Pieces, by G. O. Trevelyan. Cambridge: Deighton, Bell, and Co., 1867.”

<sup>2</sup> History of Greece, Part ii, chap. vi, note.



say if the men whose deeds and characters are there depicted are men whom (to use Mr. Grote's expression) the poet is intending to hold up to reprobation as "monsters of caprice and injustice!"

Doubtless he does not exempt them from his strokes of wit and satire; for, once thoroughly in his comic vein, Aristophanes spares neither friend nor foe: not even Aeschylus in the *Frogs*; not even Nicias and Demosthenes in the *Knights*.

In truth the young Poet, when he wrote the *Wasps*, was thinking of something altogether different from an attack upon dicasts and dicasteries. He was regarding the dicasts, not as a legal tribunal to be criticized, but as a political power to be conciliated. From the very commencement of his career he had believed, and proclaimed, himself to be the champion of Truth and Justice, going forth in their strength<sup>1</sup> to smite and overthrow the Twin Powers of evil which were, in his judgement, undermining the foundations of the greatness and glory of Athens. On the one hand he attacks the Sophistical School, as corrupting by its sceptical philosophy the very well-springs of the simple piety, the unreasoning instinctive virtue in which the Men of Marathon had been formed and nurtured<sup>2</sup>; on the other he attacks the Demagogues, as maintaining their lofty position, not for the purposes of Panhellenic patriotism, nor yet by force of superior wisdom or integrity; but for their own selfish ends, and by flattering the vanity, consulting the tastes, and pandering to the prejudices of the Athenian populace.

And the *Wasps* is merely one phase<sup>3</sup> in the combat which the Poet

<sup>1</sup> πρὸς ταῦτα Κλέων καὶ παλαμάσθω,  
καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω·  
τὸ γὰρ Εἶ μετ' ἐμοῦ καὶ τὸ ΔΙΚΑΙΟΝ  
ἐγύμαχον ἔσται.—*Acharnians* 659.

<sup>2</sup> Cf. *Clouds* 985,

ἀλλ' οὖν ταῦτ' ἐστὶν ἐκεῖνα  
ἐξ ὧν ἄνδρας Μαραθωνομάχους ἡμῇ παίδευσις ἔθρεψεν.

<sup>3</sup> See *Wasps* 1037. M. Fallex (*Théâtre d'Aristophane*, i. 241) observes that Philocleon is the Demus of the *Knights* in another dress. The observation is a just one. It is the same honest simple old Athenian who is represented in

was waging against the Demagogues. It has for its object the rupture of the alliance which existed between the Demagogues on the one hand, and the dicasts, who constituted their main support and stay in the popular assemblies, on the other. And this object Aristophanes endeavours to compass, by showing that while the Demagogues affected to flatter and patronize the dicastic system, they in reality reserved to themselves all the substantial benefits and fruits of the alliance, and left the dicasts to pine and starve in a state of abject and degraded poverty.

In the earlier scenes, which constitute the real plot and framework of the Comedy, the contrast between the public pretensions and the domestic poverty, the *res angusta domi*, of the Athenian dicasts is everywhere painted in the most glaring colours. They are brought on the stage as feeble old men, groping their way through the mud in the dark with the aid of a common lanthorn, and ill able to afford the oil required even for that scanty illumination. Their talk is of pot-herbs: their reminiscences are of the humblest amusements of camp life: and they are struck with astonishment and consternation at the inconsiderate audacity of a child who dares to ask for anything so far beyond the means of a dicast as a homely treat of common figs.

*Is it not enough that I  
With this paltry pay must buy  
Fuel, bread, and sauce for three?  
Must I needs buy figs for thee!*

Why if the Courts are not open, the whole family will have to go supperless to bed.

Passing over the animated skirmishes which are merely preliminary to the grand attack, we come to the main contest of the Play, and the whole matter is solemnly debated, *pro* and *con*, in those λόγοι δικανικοί which Aristophanes (though he derides their use by Euripides) is himself so fond of employing<sup>1</sup>, and which are certainly nowhere more appropriate

both Plays: and, in both, Aristophanes labours to open his eyes to the same fact, viz. that he is tricked and deceived by the Demagogues in whom he confides.

<sup>1</sup> And which would doubtless be keenly relished by an Athenian audience.

than in a *καμφοδία δικαστική*. And these set arguments are an infallible test of the real object and purpose of the Play.

What then is the matter debated in the Wasps? Does the discussion turn on the excellencies and defects of the dicastic system? No allusion whatever is made to the subject: there is not a word which can lead us to infer that Aristophanes had ever given it even a passing thought. The one matter referred to arbitration, the one matter debated, the one matter decided is this, Are the dicasts, as the Demagogues tell them, really lords of all, or are they in reality mere tools and slaves of the Demagogues themselves? The whole of Philocleon's harangue is an elaborate argument in support of the proposition that the dicastic office is an *ἀρχὴ μεγάλη*<sup>1</sup>: whilst Bdelycleon, on the contrary, exerts himself to prove that it is nothing more or less than a *μεγάλη δουλεία*<sup>2</sup>. The very names of the debaters disclose the true object of the debate: the one is the admirer, the other the opponent, of the ruling Demagogue of the hour.

I need not pursue the matter further: some additional observations upon it will be found amongst the notes: but the Play itself is before the reader, and he can form his own opinion upon the accuracy or inaccuracy of the theory here propounded.

It is therefore merely incidentally, and not for its own sake, that the Poet deals with the dicastic system; and an intimate knowledge of its details is in no way essential to a right understanding of the Play. However, the reader should of course be acquainted with the general features and outline of the system, with the general character of the Athenian *Heliaea*.

The name *Heliaea*<sup>3</sup> signifies an assemblage, a concourse, a congrega-

<sup>1</sup> Wasps 518, 548-9, 575, 577, 619, 678, &c.

<sup>2</sup> Wasps 517-18, 602, 653, 681-2, &c.

<sup>3</sup> The name is unquestionably derived from, or connected with, such words as *ἀλίσκειν* or *ἀλιάζειν*, to *convoke*, *assemble*. In *Lysistrata* 93 the Laconian says,

τίς δ' αὖ ἔτνααιᾶξε τόνδε τὸν στόλον  
τὸν τῶν γυναικῶν;



tion: and it was no doubt originally employed as an appellation of the general assembly of the People, by or before<sup>1</sup> which, in the early heroic ages of Hellas, all matters of importance affecting the community were publicly discussed and decided. In divers of the Hellenic communities<sup>2</sup> the name still lingered on, even in historic times, as descriptive of the People assembled for their ordinary political purposes. But at Athens,—at what precise period, and through what precise stages we cannot tell,—the name acquired a more restricted signification: and we there find it exclusively applied to the People assembled in their judicial capacity.

And of course the judicial affairs of an Imperial city, a great and enterprising mercantile community, could not long be transacted by a tribunal so absolutely indefinite and fluctuating as a general assembly of the People, or indeed by any single tribunal whatever. And accordingly the right of attending the Heliaea was no longer granted to every Athenian citizen: whilst on the other hand the Heliaea itself was for ordinary practical purposes divided into various committees or sections, each sitting as a separate assembly, but each retaining the name and wielding the authority of the entire Heliaea. Every registered citizen might still attend, and vote in, the ἐκκλησία or political assembly: but the number of citizens entitled to attend, and vote in, the Heliaea or

And cf. line 380 of the same Play. Another old word from the same source was ἀπελλάζειν, which is found in the rhetra brought by Lycurgus from Delphi, and is explained by Plutarch (Lyc. chap. 6) as the equivalent of ἐκκλησιάζειν. The other derivations suggested for the name Heliaea are unworthy of serious consideration.

<sup>1</sup> On the real and effective part taken by the People in these proceedings, see some good remarks by Mr. Gladstone, *Homer and the Homeric Age*, iii. 126, "The Agora"; and *Juventus Mundi*, chap. xi.

<sup>2</sup> "The usual name of a public assembly in the Doric states was ἀλία. This is the name by which the Spartan assembly is called in Herodotus vii. 134: and it is used also in official documents for those of Byzantium, Gela, Agrigentum, Corcyra, and Heraclea: ἀλιαία was the term employed by the Tarentines and Epidamnians: the place of assembly amongst the Sicilian Dorians was styled ἀλιακτήρ."—Müller's *Dorians*, Book iii, chap. v, sec. 9. And see the learned notes to the same effect in Alberti's *Hesychius*, s. v. Ἀλιαίαν. On the origin of the Athenian Heliaea some useful remarks will be found in Grote's *Greece*, Part ii, chaps. xi and xxxi.

judicial assembly was limited to six thousand<sup>1</sup>: and these were all required to be over thirty years of age<sup>2</sup>, not indebted to the State, and in the full possession of their rights and privileges as Athenian citizens.

But it is of the utmost importance to remember that these six thousand citizens always considered themselves, and were by others considered, not as a mere professional Court, but as the Athenian People<sup>3</sup> in Heliæa assembled. *ἄνδρες Ἀθηναῖοι*, "Ye men of Athens," was the proud title with which they were addressed by the speakers who pleaded before them. And such phrases as τὸ ὑμέτερον πλῆθος<sup>4</sup>, and τὸ ὑμέτερον κοινόν, are used as freely of the limited judicial assemblies, as they would be of the general political assembly. "Ye voted this expedition," "ye passed that resolution," say the orators to the Heliæa: when they mean that the expedition was voted or the resolution passed by the Athenian people in a regularly constituted Ecclesia. Indeed it would, in many cases, be impossible from the mere form and style of a speech to determine whether it is in the ἐκκλησία or in the ἡλιαία that the Athenians to whom it is addressed are for the time assembled.

In a similar spirit Xenophon<sup>5</sup> (assuming him to have been the author

<sup>1</sup> It seems certain that 6,000 citizens and no more were privileged to attend the Heliæa, and exercise the Heliastic or, as it was otherwise called, the dicastic office. The passages cited in support of this proposition from Aristophanes (*Wasps* 662) and Andocides (*de Myst.* 17 ἐγράψατο τὸν Σπύσιππον παρανόμων καὶ ἡγωνίσατο ἐν ἑξακισχιλίοις Ἀθηναίων, καὶ μετέλαβε δικαστῶν τοσούτων οὐδὲ διακοσίας ψήφους ὁ Σπύσιππος) do not necessarily imply the existence of a fixed and definite limit. But the circumstance that the Heliasts were commonly spoken of as οἱ ἑξακισχιλίοι is, I think, entirely conclusive: *πρυτανεία, ἀργυρίον τι, ὃ κατατίθεται ὑπὸ τῶν δικαζομένων, καὶ δίδοται δικαστικὸν τοῖς ἑξακισχιλίοις*.—Scholiast on Plato's *Laws*, Book xii, Suidas, s. v. *Πρυτανεία*. (And this is now confirmed by the *Polity* of Athens, chap. 24, *δικασταὶ μὲν γὰρ ἦσαν ἑξακισχιλίοι*.)

<sup>2</sup> *ἐδικαζον οἱ ὑπὲρ τριάκοντα ἔτη, ἐκ τῶν ἐπιτίμων καὶ μὴ ὀφειλόντων τῷ δημοσίῳ*.—Pollux viii, segm. 122. (So *Polity* of Athens, chap. 63.)

<sup>3</sup> They are indeed frequently described as if they consisted of the entire population: *πάντες ὤμνον Ἀθηναῖοι τὸν ὄρκον τὸν ἡλιαστικόν*.—Harpocration (s. v. *Ἀρδηττος*).

<sup>4</sup> See the notes on *Wasps* 593, 917.

<sup>5</sup> *εἰ μὲν μὴ ἐπὶ δίκας ἦσαν οἱ σύμμαχοι, τοὺς ἐκπλέοντας Ἀθηναίων ἐτίμων ἂν μόνους, τοὺς τε στρατηγούς καὶ τοὺς τρηγάρχους καὶ πρέσβεις· νῦν δ' ἡνάγκασται τὸν δῆμον κολα-*

of the treatise *de Republicâ Atheniensium*) observes that if the Allies had not been compelled to transact their law-suits at Athens, they would have paid their court to those only of the Athenians who happened,—in the character of generals, trierarchs, or ambassadors,—to visit the provincial cities: whereas now, he says, being under the necessity of submitting their litigation to a tribunal which is none other than the Athenian Demus itself (οὐκ ἐν ἄλλοις τισὶν ἀλλ' ἐν τῷ δήμῳ), they find it their interest to flatter and make much of the entire Athenian People.

To an Aristophanic commentator, however, it is possibly a matter of greater importance to ascertain in what aspect the question presented itself to the individual mind of Aristophanes. And this may, I think, be sufficiently gathered from the functions ascribed by the Poet to the Demus in his carefully elaborated Comedy of the Knights. The Demus of the Knights is emphatically the Athenian People in their full political character: the people who fought at Salamis, who assemble in the Pnyx, who decide on all questions of Peace and of War. And yet it is He who sits in the dicasteries and receives his three obols a day. The surest road to his affections is to lighten his dicastic duties, to allow him to rise for the day when he has got through, and given his decision on, a single cause. ὦ Δῆμε, cries Cleon,

ὦ Δῆμε λούσαι, πρῶτον ἐκδικάσας μίαν,  
ἔνθον, ῥόφησον, ἔντραγ', ἔχε τριώβολον.<sup>1</sup>

κεῖναι τῶν Ἀθηναίων εἰς ἕκαστος τῶν συμμάχων, γινώσκων ὅτι δεῖ μὲν ἀφικόμενον Ἀθήναζε δίκην δοῦναι καὶ λαβεῖν, οὐκ ἐν ἄλλοις τισὶν, ἀλλ' ἐν τῷ δήμῳ, ὅς ἐστι δὴ νόμος Ἀθήνησι. καὶ ἀντιβολῆσαι ἀναγκάζεται ἐν τοῖς δικαστηρίοις, καὶ εἰσιόντος του ἐπιλαμβάνεσθαι τῆς χειρός. διὰ τοῦτο οὖν οἱ σύμμαχοι δούλοι τοῦ δήμου τῶν Ἀθηναίων καθιστάσι μᾶλλον.—De Rep. Ath. i. 18.

<sup>1</sup> Knights 50, 51. This is addressed to the Demus: in the Wasps, Philocleon says of the dicasts,

ἐν τῷ δήμῳ γνώμην οὐδεὶς πάποτ' ἐνίκησεν, ἔαν μὴ  
εἴπῃ τὰ δικαστήρι' ἀφείναι πρότιστα μίαν δικάσαντας.—Wasps 594-5.

Compare also what is said of the Demus in Knights 60 with what is said of the dicasts in Wasps 597.



And when the Rival Demagogues are attempting to outbid each other for the first place in their master's favour, Cleon promises to serve and cherish the Demus, and procure him, by fair means or foul, his daily dicastic pay of three obols, and brings forward an oracle which pictures the Demus of the Future seated in Arcadia, the central state of Peloponnesus, and there plying his Heliastic office and dispensing justice at a salary of five obols a day.

ἔστι γὰρ ἐν τοῖς λογίοισιν  
ὥς τοῦτον δεῖ ποτ' ἐν Ἀρκαδίᾳ πεντώβολον ἡλιάσασθαι  
ἢ ἀναμείνῃ πάντως δ' αὐτὸν θρέψω γῶ καὶ θεραπεύσω,  
ἐξευρίσκων εὖ καὶ μαρῶς ὀπόθεν τὸ τριώβολον ἔξει<sup>1</sup>.

But his opponent has even a more attractive oracle than this; one which represents the Athenian Demus discharging his Heliastic duties, and surrounded with luxurious dainties, not in any petty Hellenic state, but in Ecbatana, the capital of the Medes.

χῶτι γ' ἐν Ἐκβατάνοις δικάσεις, λείχων ἐπίπαστα<sup>2</sup>.

In the view of Aristophanes therefore, as in fact, the Heliasts (or as they were otherwise called, the dicasts) are none other than the Athenian People assembled in their judicial character.

We may see from these facts how it was that, of all persons discharging public duties in Athens, the dicasts alone were ἀνυπεύθυνοι, absolutely free from all responsibility. They were themselves the Sovereign People. To them all magistrates and officials were naturally liable to render an account: whilst there was no power on earth to whom they themselves could be made accountable.

I have dwelt the longer on this complete identification of the dicasts with the People at large, because it is a point which has never been sufficiently observed by Aristophanic commentators, and one result has been a series of grave errors in the interpretation of the Wasps, involving in some instances actual alterations of the text.

<sup>1</sup> Knights 797-800.

<sup>2</sup> Knights 1089. For another identification of the Demus and the dicasts see Knights 894-900.

The famous *τριώβολον*, the source of such abundant witticisms in the Comic Poets (and which has already been more than once mentioned in the preceding pages), was the pay which each member of the Heliastic assembly received for each day of attendance on his dicastic duties. The system of paying the dicasts was introduced by Pericles<sup>1</sup>: and doubtless from its very commencement<sup>2</sup> the payment for a day's work had been fixed at the sum of three obols. The payment had naturally a special attraction for the poorer classes, and it ultimately came to be regarded as a mode of providing out of the finances of the state for the needy population of Athens.

These six thousand Heliasts<sup>3</sup> are believed (and are now known) to have

<sup>1</sup> τὰ δικαστήρια μισθοφόρα κατέστησε.—Aristotle, Politics, Book ii, last chapter. Mr. Grote's interpretation of these words, "Pericles established for the first time the paid dicasteries," has been received with general disapprobation, and is clearly wrong. The meaning is that Pericles inaugurated the system of paying the dicasteries. The dicasteries themselves were already established. (And that this is what Aristotle really meant is clear from the language of the Polity of Athens, chap. 27 ἐποίησε δὲ καὶ μισθοφόρα τὰ δικαστήρια Περικλῆς πρῶτος, ἀντιδημαγωγῶν πρὸς τὴν Κίμωνος εὐπορίαν.) It is mainly to this system, I suppose, that Plato alludes in Gorgias, chap. 71. ἀλλὰ τόδε μοι εἰπὲ, says Socrates there, εἰ λέγονται Ἀθηναῖοι διὰ Περικλέα βελτίους γεγονέναι, ἢ, πᾶν τοῖναντίον, διαφθαρῆναι ὑπ' ἐκείνου. τοῦτ' ἂν ἔγωγ' ἀκούω, Περικλέα πεποικηκέναι Ἀθηναίους ἀργούσι καὶ δειλοῦσι καὶ λάλουσι καὶ φιλαργύρουσι, εἰς μισθοφορίαν πρῶτον καταστήσαντα.

<sup>2</sup> Hermann (Preface to the Clouds of Aristophanes) has in my judgement completely refuted the notion of M. Boeckh (Public Oec. ii. 15) and others that the pay was originally one obol, and was increased by Cleon. And see Grote's Greece, II. xlv. Indeed, had the *τριώβολον* been due to Cleon, he would certainly have been made to put forward, in the Knights, this claim to the gratitude of the Demus.

<sup>3</sup> All the details of the Heliastic arrangements are in the highest degree obscure and doubtful. We have no trustworthy information on the subject. The statements most positively enunciated and most strongly held by modern writers are nothing more than the merest guesses, inferences drawn from the confused and conflicting notices of scholiasts and grammarians who themselves knew nothing of the matter. No one who has not thoroughly investigated the subject can form any idea of the hopelessly shifting and shadowy nature of the foundations upon which we have to build. There is no sure footing anywhere: every proposition which is advanced on the authority of one grammarian may at once be contradicted on the authority of others. The first critic who in recent times has attempted to draw

been elected by lot<sup>1</sup> from amongst the properly qualified candidates, (an equal number being elected from each of the ten tribes.) But before they could sit and vote in the Heliastic assembly, they were required to take the Heliastic oath. This oath was publicly administered to the entire Heliastic body on a piece of rising ground, called *Ardettus*<sup>2</sup>, outside the city walls, on the banks of the *Ilissus*, and looking down upon the *Panathenaic stadium*. The only provision which it is necessary to mention here is the declaration (to which reference is twice made in the *Wasps*<sup>3</sup>) that the Heliasts would give a fair and impartial hearing to both sides, to the Accuser and the Accused.

some order out of the chaos in which the matter was left by Meursius, Potter, Petit, and others, was A. Matthiae in the dissertation, contained in his *Miscellanea Philologica*, de *Judiciis Atheniensium*. A more important contribution was the learned and excellent treatise of G. F. Schömann, *De Sortitione Judicium apud Athenienses*, republished in his *Opuscula Academica*, p. 200, with the Appendix, de *Dicasteriis*, id. p. 220; *Animadversiones de Judiciis Heliasticis*, id. p. 230; and de *Judiciorum suffragiis occultis*, id. p. 260. A third was a treatise by F. V. Fritzsche (*De Sortitione Judicium apud Athenienses commentatio*, Lipsiae, 1835), written with his usual learning, acuteness, and extravagance. In the ensuing remarks on the Heliastic arrangements I am of course under great obligations to these eminent writers, although I am in many points unable to adopt the conclusions at which they arrive. Richter's voluminous *Prolegomena* to the *Wasps* contribute nothing of any value to the elucidation of the subject. (The difficulties of the subject have however to a great extent been removed by the discovery of the Polity of Athens.)

<sup>1</sup> The passages cited by Schömann and Fritzsche to prove this point may possibly refer to the subsequent division of the Six Thousand into sections. But the fact appears to be stated at the close of the Second Book of Aristotle's *Politics* in an important paragraph which both Schömann and Fritzsche overlook. "Some blame Solon," says Aristotle, "because he made κύριον τὸ δικαστήριον πάντων, κληρωτὸν ὄν." (And this question, like so many others, is finally answered by the Polity of Athens. τοὺς δὲ δικαστὰς κληροῦσι πάντες οἱ ἐννέα ἄρχοντες, δέκατος δ' ὁ γραμματεὺς ὁ τῶν θεσμοθετῶν, τοὺς τῆς αὐτοῦ φυλῆς ἕκαστος, chap. 59.)

<sup>2</sup> Harpocration, s. v. Ἀρδῆττος. ἐν τούτῳ δημοσίᾳ πάντες ὄμνον Ἀθηναῖοι τὸν ὄρκον τὸν Ἡλιαστικόν.—Pollux viii, segm. 122. For other authorities on this point see Schömann, *Opusc. Academ.* 202, note; Fritzsche, *De Sortitione*, p. 7.

<sup>3</sup> *Wasps* 725, 920. καὶ γὰρ αἰσχρὸν—παρ' ὑμῖν μηδὲ τῶν ἴσων τυγχάνειν τοὺς κινδυνεύοντας τοῖς συκοφαντοῦσιν ἀλλ' ὀμνύειν μὲν καθ' ἕκαστον ἐνιαυτὸν, ἢ μὴν ὁμοίως ἀκροάσθαι τῶν κατηγορούντων καὶ τῶν ἀπολογουμένων κ.τ.λ.—Isocrates περὶ Ἀντι-



And as the Heliastic oath was repeated every year, it is inferred that the Heliastic office lasted for one year only<sup>1</sup>, and that at the end of the year a new general election took place<sup>2</sup>.

δόσεως, p. 315. τὸν ὄρκον, says Demosthenes, ἐν ᾧ καὶ τοῦτο γέγραπται τὸ ὁμοίως ἀμφοῖν ἀκροάσασθαι.—De Coronâ ad init. The oration of Demosthenes contra Timocr. 746 gives the Heliastic oath as follows:—

ψηφιοῦμαι κατὰ τοὺς νόμους καὶ τὰ ψηφίσματα τοῦ δήμου τῶν Ἀθηναίων καὶ τῆς βουλῆς τῶν πεντακοσίων· καὶ τύραννον οὐ ψηφιοῦμαι εἶναι οὐδὲ ὀλιγαρχίαν· οὐδὲ ἐάν τις καταλύῃ τὸν δῆμον τῶν Ἀθηναίων, ἢ λέγῃ ἢ ἐπιψηφίσῃ παρὰ ταῦτα, οὐ πείσομαι· οὐδὲ τῶν χρηρῶν τῶν ἰδίων ἀποκοπὰς, οὐδὲ γῆς ἀναδασμὸν τῆς Ἀθηναίων, οὐδ' οἰκιῶν· οὐδὲ τοὺς φεύγοντας κατὰς οὐδὲ ὧν θάνατος κατέγνωσται, οὐδὲ τοὺς μένοντας ἐξελῶ παρὰ τοὺς νόμους τοὺς κειμένους καὶ τὰ ψηφίσματα τοῦ δήμου τῶν Ἀθηναίων καὶ τῆς βουλῆς, οὐτ' αὐτὸς ἐγὼ, οὐτ' ἄλλον οὐδένα ἑάσω· οὐδὲ ἀρχὴν καταστήσω ὥστε ἄρχειν ὑπεύθυνον ὄντα ἑτέρας ἀρχῆς καὶ τῶν ἐννέα ἀρχόντων καὶ τοῦ ἱερομνήμονος καὶ ὅσοι μετὰ τῶν ἐννέα ἀρχόντων κυμαίνονται ταύτῃ ἡμέρᾳ, καὶ κήρυκος καὶ πρεσβείας καὶ συνέδρων, οὐδὲ δις τὴν αὐτὴν ἀρχὴν τὸν αὐτὸν ἄνδρα, οὐδὲ δύο ἀρχὰς ἄρξαι τὸν αὐτὸν ἐν τῷ αὐτῷ ἐνιαυτῷ· οὐδὲ δῶρα δέξομαι τῆς Ἡλιάσεως ἕνεκα, οὐτ' αὐτὸς ἐγὼ, οὐτ' ἄλλος ἐμοί, οὐτ' ἄλλοι εἰδότες ἐμοῦ, οὔτε τέχνῃ οὔτε μηχανῇ οὐδεμιᾷ· καὶ γέγονα οὐκ ἔλαττον ἢ τριάκοντα ἔτη· καὶ ἀκροάσομαι τοῦ τε κατηγοροῦ καὶ τοῦ ἀπολογουμένου ὁμοίως ἀμφοῖν, καὶ διαψηφιοῦμαι περὶ αὐτοῦ οὗ ἂν ᾖ ἡ δίωξις. ἐπόμνυμι Δία, Ποσειδῶνα, Δῆμητρα· καὶ ἐπαρῶμαι ἐξώλειαν ἐμαυτῷ καὶ οἰκίᾳ τῇ ἐμαυτοῦ, εἰ τι τούτων παραβαίνομι· εὐροκούντι δὲ πολλὰ κάγαθὰ εἶναι.

But we cannot safely assume that this is really the genuine oath: it occurs in a part of the speech which is on other grounds suspected to be spurious: it contains some very unlikely provisions: and it actually omits that one special clause so often mentioned (Demosthenes contra Lept. 492; contra Aristocr. 652; contra Boeotum de Nomine, 1006; Aesch. in Ctes. chap. 3; Pollux viii, segm. 122), that in all cases to which the law extended the Heliast would decide according to law: and that where the law was silent he would decide the right according to the best of his judgement. To account for this, Wolfe (at Demosth. contra Lept. ubi supra) and Fritzsche (p. 7) suppose two oaths, one to be taken yearly and one daily; contrary to all probability.

<sup>1</sup> See Wasps 400, and the note there. "In eo," says Schömann, p. 201, "plerique omnes nunc consentiunt, Heliastarum numerum fuisse 6000, eosque in singulos annos sorte ductos."

<sup>2</sup> "Nam jusjurandum annuum sine annuâ sortitione esse non potuit," says Schömann, p. 201. And the argument is accepted and repeated by Fritzsche (p. 5), who is not usually over ready to adopt the reasonings of Schömann. "Nam, ut recte Schoemannus," he says, "jusjurandum annuum sine annuâ sortitione ne cogitari quidem potest." This is putting the case much too high. But undoubtedly the annual repetition of the Heliastic oath (which is established by the passage already cited from Isocrates περὶ Ἀντιδόσεως, 21, ὁμνύει καθ' ἕκαστον ἐνιαυτὸν ἢ μὴν ὁμοίως ἀκροάσασθαι τῶν κατηγορούντων καὶ τῶν ἀπολογουμένων) does seem to point very clearly to an annual reconstruction of the Heliastic body.

No doubt this seems hardly consistent with the working of the system as portrayed in the *Wasps*. The old dicast fears that the Court may be closed for the day; but he nowhere apprehends that next year he may not be a dicast at all: he evidently considers (and the whole tone of the Play would lead us to suppose) that he can continue to hold the dicastic office, and draw his dicastic pay, as long as he may think proper. However, if the purpose of the Poet were what I believe, and have attempted to prove, it to have been, he may not have held himself bound to strict technical accuracy of detail. And, besides, the many exceptional circumstances in operation during the Peloponnesian War—on the one hand, the presence in the city of a vast needy population herding in from the country round, and dependent in many cases on the dicastic pay for their daily subsistence: on the other, the call for all able-bodied men to serve in the fleets and armies of Athens—would necessarily produce great changes and irregularities in the ordinary working of all the machinery of the state. And it may well have been that during the stress of the war a man, once a dicast, might (if so minded) be always a dicast. At any rate there are many other allusions in the *Wasps* which, if they are to be taken as strictly and literally correct, show that the system at work during the Peloponnesian War was not exactly identical in all its details with that which we find delineated or implied by authors of a later date.

Immediately after the election of the Six Thousand Heliasts, they were distributed<sup>1</sup> and marshalled, by ballot, into ten sections or committees, distinguished respectively by the first ten letters<sup>2</sup> of the

<sup>1</sup> This double process of election and distribution seems to be mentioned by Demosthenes (in *Aristogit.* i. 778). ἀλλ' ὑμεῖς αὐτοὶ, he says to the dicasts, πάντων ἄρτι κληρουμένων Ἀθηναίων, καὶ πάντων εὖ οἶδ' ὅτι βουλομένων εἰς τοῦτο λαχεῖν τὸ δικαστήριον, μόνοι δικάζεθ' ἡμῖν. διὰ τί; ὅτι ἐλάχετε, εἴτ' ἀπεκληρώθητε· ταῦτα δὲ οἱ νόμοι λέγουσιν. The sense of this passage, which is wrongly interpreted by Matthiae, p. 253, and Schömann, p. 215 note, is correctly apprehended by Fritzsche, p. 6.

<sup>2</sup> οἷον ἦν τι τῶν δικαστηρίων λεγόμενον Ἄλφα, ὁμοίως ἄλλο Βῆτα, ἄλλο Γάμμα, καὶ ἐξῆς τὸ Δ καὶ τὸ Ε καὶ οὕτως ἕως τοῦ Κ. δέκα γὰρ ἦν δικαστήρια τὰ πάντα ἐν Ἀθήναις.—Scholiast on *Plutus* 277. And again, κλήρους ἔβαλλον· καὶ οὕτως ἂν ἐκλήρουτο κλήρον

alphabet, one being Alpha, another Beta, a third Gamma, and so on down to and including Kappa. Each of these sectional assemblies sat in a separate Hall or Court-house; the Halls being distinguished, the one from the other, by some fanciful colouring<sup>1</sup>, green, purple, and the like, (and also by the second ten letters of the alphabet beginning with Lambda.)

Every dicast before entering on his dicastic duties received, as his badge or symbol of office, a metallic or boxwood plate<sup>2</sup> (*πινάκιον*) inscribed with his name and with the letter denoting the sectional assembly to which he belonged. And it seems that it was not unusual to deposit this badge with his body in the grave. Such a badge was found by Mr. Dodwell<sup>3</sup> in a tomb which he opened in the Necropolis at Peiraeus. He describes it as a bronze lamina or plate containing, in addition to the name and deme of the deceased dicast, and his sectional letter, three impressions or seal-marks, which no doubt, as Mr. Dodwell observes, represent the public seals of Athens. "The first," he says, "is the owl in full face; the next, two owls in profile: the third a Gorgon's head with the tongue protruded. The two former are common on Athenian coins: the third is seen on a rare brass coin of Athens, the reverse of which is an armed figure of Minerva, and the inscription ΑΘΕ." There

*ἔχοντα τὸ Α, ἀπὴρχετο εἰς τὸ Α δικαστήριον, ὁμοίως εἰς τὸ Β καὶ τὰ ἐφεξῆς.*—Id. (However, according to the "Polity," the dicastic sections were in Aristotle's time distinguished by the first ten letters, and the Courts by the second ten letters, of the Greek alphabet. But it may have been otherwise in the time of Aristophanes.)

<sup>1</sup> Pausanias i. 28; Lex. Rhet. Bekkeri 220, s.v. Βακτηρία.

<sup>2</sup> *ὅσοι δὲ δικασταὶ ἦσαν ἐν Ἀθήναις, ἕκαστος καθ' ἑκάστον δικαστήριον εἶχε δέλτον (τουτέστι πινάκιον) ἐν ᾧ ἐγγεγραμμένον ἦν τὸ ὄνομα αὐτοῦ καὶ τοῦ δικαστηρίου.*—Scholiast on Plutus 277. (Aristotle says that the *πινάκιον* was made of box-wood, *πύξινον* (Polity, chap. 63); but even if that were the case in his time, it is certain that, possibly in the palmy days of the Athenian empire, *πινάκια* were made of bronze. *πινάκιον*· σύμβολον δικαστικόν, χαλκοῦν ἢ πύξινον.—Photius. And all the numerous *πινάκια* which have been discovered are bronze, those made of the more perishable material having entirely disappeared.)

<sup>3</sup> Dodwell's Tour through Greece, vol. i, p. 433 seqq. Mr. Dodwell's belief that these were dicastic badges is almost universally adopted, and (as K. O. Müller says, Gottingen Journal, anno 1821, p. 1175) is undoubtedly correct.



are some perforations in the plate, which were probably made for the purpose of attaching it either (as Mr. Dodwell supposes) to the official *βακτηρία* or some conspicuous part of the dicast's dress: or (as M. Boeckh suggests<sup>1</sup>) to his house or his tomb.

The following is a facsimile of the badge:



This appears to have been the badge of Diodorus, a burgher of the deme Phrearrii, and a member of the Fourth Heliastic Section. A similar badge was shortly afterwards found by another explorer.



In the first badge the sectional letter is plainly a Delta: in the second Mr. Dodwell takes it to be an Epsilon, and M. Boeckh<sup>2</sup> a Gamma.

These sectional letters are more than once mentioned in other Plays of Aristophanes. In the *Ecclesiazusae*<sup>3</sup>, Praxagora is dilating on the blessings and benefits which will accrue to the state from the "glorious Revolution" which she is effecting. The good times are come at last: the dicasteries will of course be abolished, as being no longer required: and if she still retains the dicastic ballot, it is for the purpose of

<sup>1</sup> *Corpus Inscriptionum Graecarum*, vol. i, p. 207.

<sup>2</sup> *Corpus Inscriptionum Graecarum*, vol. i, p. 208.

<sup>3</sup> *Eccl.* 676, 681-92. See Wordsworth's *Athens and Attica* (p. 170): a work which ought to be in the hands of every Aristophanic student.

distributing and sorting off the citizens, not to the various Courts of Law, but to dining Halls arranged on a similar system.

ΠΡ. τὰ δικαστήρια καὶ τὰς στοίας ἀνδρώνας πάντα ποιήσω.

\* \* \* \* \*

ΒΛ. τὰ δὲ κληρωτήρια ποῦ τρέψεις; ΠΡ. εἰς τὴν ἀγορὰν καταθήσω.  
 κᾶτα στήσασα παρ' Ἀρμοδίου κληρώσω πάντας ἕως ἂν  
 εἰδῶς ὁ λαχὼν ἀπὴν χαίρων ἐν ὁποίῳ γράμματι—δειπνεῖ.  
 καὶ κηρύξει τοὺς ἐκ τοῦ βῆτ' ἐπὶ τὴν στοίαν ἀκολουθεῖν  
 τὴν Βασιλείον δειπνήσοντας· τὸ δὲ θῆτ' ἐς τὴν παρὰ ταύτην,  
 τοὺς δ' ἐκ τοῦ κάππ' ἐς τὴν στοίαν χωρεῖν τὴν ἀλφειτόπωλιν.

ΒΛ. ἴνα κάπτωσιν; ΠΡ. μὰ Δί' ἄλλ' ἴν' ἐκεῖ δειπνώσιν. ΒΛ. ὅτ' ὅτε τὸ γράμμα  
 μὴ 'ξελκυσθῇ καθ' ὃ δειπνήσει, τούτους ἀπελῶσιν ἅπαντες.

ΠΡ. ἀλλ' οὐκ ἔσται τοῦτο παρ' ἡμῖν.  
 πᾶσι γὰρ ἄφθονα πάντα παρέξομεν·  
 ὥστε μεθύσθεις αὐτῷ στεφάνῳ  
 πᾶς τις ἄπεισιν τὴν δᾶδα λαβὼν<sup>1</sup>.

In the Plutus<sup>2</sup> a decrepit old Athenian is told by a saucy serving-man that he has drawn *his* dicastic letter for the grave, and that it is Charon who will have to give him *his* σύμβολον or ticket of attendance.

ἐν τῇ σορῷ νυνὶ λαχὼν τὸ γράμμα σου δικάζειν,  
 σὺ δ' οὐ βαδίζεις; ὁ δὲ Χάρων τὸ ξύμβολον δίδωσι.

Another passage in the same play<sup>3</sup> seems to intimate that dicasts sometimes got into a sectional assembly to which they did not belong, and so received a payment to which they were not entitled. Chremylus (referring to a complaining συκοφάντης whose occupation ceased when Plutus recovered his sight) says to an old beldame who follows with similar complaints,

τί δ' ἔστιν; ἧ που καὶ σὺ συκοφάντρια  
 ἐν ταῖς γυναιξίν ἦσθα; ΓΡ. μὰ Δί' ἐγὼ μὲν οὐ.  
 ΧΡ. ἀλλ', οὐ λαχοῦς', ἔπινες ἐν τῷ γράμματι;

While from a third passage<sup>4</sup> it would seem to have been a common

<sup>1</sup> Like Philocleon in the Wasps.

<sup>2</sup> Plutus 277-8.

<sup>3</sup> Plutus 970-3. εἰ δέ τις δικαστὴς εἰσῆι μὴ κληρωθεὶς εἰς τὸ δικαστήριον, κατηγορεῖτο καὶ ἐξημῶντο διαφόρως, says the Scholiast on Plutus 277.

<sup>4</sup> Plutus 1164-7.

practice for a dicast to get his name entered as a member of several of the sectional assemblies, so that if one did not sit, he might still find a place, and receive his dicastic fee, in another. Hermes, hungry and destitute, is endeavouring to obtain a situation, and he runs through the list of his various appellations (Στροφαῖον, Ἐμπολαῖον, Δόλιον, Ἡγεμόνιον, &c.), in the hope that his services may be required in some one or other of these capacities. Several fail, but at last he is engaged, in his character of Ἐναγώνιος, to preside over musical and athletic contests; and Cario remarks,

ὥς ἀγαθὸν ἐστ' ἐπωνυμίας πολλὰς ἔχειν·  
οὗτος γὰρ ἐξεύρηκεν αὐτῷ βίωτιον.  
οὐκ ἐτὸς ἅπαντες οἱ δικάζοντες θαμὰ  
σπεύδουσιν ἐν πολλοῖς γεγράφθαι γράμμασιν.

It would appear too that it was immediately after his assignment to the Court-house that the dicast received a staff of office, coloured with the colouring of that particular Court-house<sup>1</sup>. There was no vestige of any dicastic staff in the tombs wherein the dicastic badges were found: a circumstance which Mr. Dodwell attributes to the more perishable material of which the staff was made: but the βακτηρία does not seem to have been retained by the dicast: and even if it was, there was

<sup>1</sup> ὁμόχρωμοι τοῖς δικαστηρίοις ἐδίδοντο βακτηρία, ἵνα ὁ λαβὼν οἷον δὴ χρώματος βακτηρίαν εἰς τὸ ὁμόχρωμον εἰσέλθῃ δικαστήριον καὶ μὴ εἰς ἕτερον πλανᾶται διὰ τὸ πολλὰ εἶναι τὰ δικαστήρια.—Lex. Rhet. Bekkeri 220, 17. ἐδίδοντο βακτηρία τοῖς δικασταῖς ὁμόχροοι τοῖς δικαστηρίοις ὅπου ἐκάστους εἰσελθόντας δικάζειν ἔδει, ἵνα τὸν ἁμαρτάνοντα ἀπελέγξῃ τὸ χρῶμα.—Schol. on Wasps 1110. Aristotle (apud Schol. on Plut. 228) says that the dicast λαβὼν τὴν βακτηρίαν βαδίζει εἰς δικαστήριον τὸ ὁμόχρουν μὲν τῇ βακτηρίᾳ, ἔχον δὲ τὸ αὐτὸ γράμμα ὅπερ ἐν τῇ βαλάνῳ. See Schömann, p. 208; Fritzsche, p. 44 seq. It would appear therefore that Demosthenes cannot mean that the βακτηρία was (as some writers of no great authority tell us) given along with the σύμβολον (ticket of attendance) to the dicast on his entering the Court, when he says in the oration de Coronâ, p. 298 (sec. 210), "Ye should not wear the same mind at public trials as in private causes: when you enter the dicastery to decide affairs of State, you should take up, together with your official staff and ticket, high thoughts, and ideas worthy of the State." παραλαμβάνειν γε ἅμα τῇ βακτηρίᾳ καὶ τῷ συμβόλῳ τὸ φρόνημα τὸ τῆς πόλεως νομίζειν ἕκαστον ὑμῶν δεῖ, ὅταν τὰ δημόσια εἰσίστητε κρινούντες. Cf. Wasps 727.



nothing to identify or connect the staff with its owner for the time being: and therefore it would hardly have been interred with him. (He was also presented with a *βάλανος* (probably a small piece of metal shaped like an acorn) on which was inscribed one of the second ten letters of the alphabet; and the same letter was suspended over the portals<sup>1</sup> of the particular Court in which he was to sit.)

It seems tolerably certain that an ordinary sectional assembly consisted of 500 members<sup>2</sup>: and therefore if all the ten sections were numerically equal, they would absorb only 5,000 men; and there would still be a thousand Heliasts for whom no occupation has been provided. And Matthiae<sup>3</sup> supposed that these were reserved as supernumeraries, to fill up any vacancies that might occur during the year: a suggestion which rests on no authority; does not commend itself by any intrinsic probability of its own; and is strikingly at variance with Bdelycleon's calculation in *Wasps* 661-3<sup>4</sup>; for that calculation assumes it to be at least *possible* that all the six thousand Heliasts should be engaged in their dicastic duties, and drawing their dicastic pay, at one and the same time. If therefore there were, in truth, a thousand supernumeraries, I should rather suppose that they were drafted off to perform the various exceptional duties (over and above the work of the ten regular dicasteries)

<sup>1</sup> *πρὸ θυρῶν*.—Schol. on Plutus 277. *ἐπὶ τῷ σφηκίσκῳ τῆς εἰσόδου*.—Schol. on id. 278; *Polity of Athens*, col. 32, line 9. I take the *σφηκίσκος* to be a peg or spike projecting over the doorway. The word has however been variously interpreted. "*σφηκίσκος* januae videtur supercilium esse vel prominens hyperthyrum."—Boeckh, *Corpus Inscr. Graec.* i. 207. "Possibly the lintel, or if the entrance was an arch, the keystone; or the pediment or tympanum."—Dodwell, *Tour through Greece*, i. 435. "Tignum longum super foribus judiciorum positum in longitudinem atque infixum."—Fritzsche, p. 54. Schömann would read *σφηνίσκος*.

<sup>2</sup> *ἡ ἡλιαία πεντακοσίῳν εἰ δὲ χιλίων δέοι δικαστῶν, συνίσταντο δύο δικαστήρια· εἰ δὲ πεντακοσίῳν καὶ χιλίων, τρεῖς*.—Pollux viii, segm. 123; *Harpocration*, s.v. *ἡλιαία*; *Demosthenes in Timocr.* 702. 26, compared with id. 703. 3. See Schömann, p. 213.

<sup>3</sup> *Miscellan. Philolog.* p. 253. So also Schömann, p. 214; Grote's *Greece*, II. xlv, and most recent writers.

<sup>4</sup> And Bdelycleon's object would have led him to understate, rather than to exaggerate, the amount received by the dicasts.

for which the services of the dicasts were from time to time required. Some of these are mentioned in the note on Wasps 1108, and there were many others which it is unnecessary to enumerate here. But I am not sure that we are at liberty to assume, as a positive fact, that all the ten dicasteries were numerically equal. We are told<sup>1</sup> that (whilst the general name of Heliæa was applicable to all the ten sections) one section retained, both for itself and its Court-house, the special name of the Heliæa proper as a distinctive appellation: there is some ground for believing that this section<sup>2</sup> was superior to the others in dignity, importance, and size: and it is not impossible that it may have consisted, as one grammarian tells us it did consist, of 1,500 members. However, this is a point on which it is impossible to arrive at any satisfactory conclusion.

The ten Heliastic sections did not invariably sit as ten separate assemblies: two or three sections would sometimes assemble and vote together: and on very rare and special occasions the entire Heliastic assembly, the Six Thousand, were summoned to form one *δικαστήριον*. But of course whatever the number entitled to attend any Heliastic assembly, the number actually present at any one time must have been liable to great variations. And there would have been as little likelihood that the whole nominal number would be present and vote on one and the same trial, as that all the members of our English House of Commons would vote in person in one and the same division. I am

<sup>1</sup> Pollux viii, segm. 121.

<sup>2</sup> τὸ δὲ μέγιστον καὶ ἐς ὃ πλείστοι συνίασιν Ἡλιαίαν καλοῦσιν.—Pausanias i. 28. 8. Ἡλιαία μέγα δικαστήριον Ἀθήνησιν, ἐν ᾧ τὰ μέγιστα τῶν δημοσίων πραγμάτων ἐκρίνετο· ἦν δὲ χιλίων πεντακοσίων καὶ ενός.—Lex. Rhet. Bekkeri 262. 10. (The extra unit here, as in Demosth. c. Timocr. 702. 26; Pollux viii. 48, &c., seems to refer to the presiding magistrate, who would no doubt sit within the *δρίφακτοι*.) Others give 1,000 as the number of the Heliæa: Etymol. Magn., *Δικῶν ὀνόμ.* Bekkeri 189. 20. Harpocration, Photius, and Suidas give both numbers. See Fritzsche, p. 66. But when the grammarians are speaking of the Heliæa, we can seldom be sure whether they are referring to the entire Heliastic assembly (the Six Thousand); or to any ordinary section or sections of it; or to that particular section which went by the distinctive name of Heliæa. Sometimes it is plain they did not themselves know.

therefore at a loss to understand what *intrinsic* improbability there is in the proposition that the Heliastic assembly which condemned Socrates to death consisted of 556 or 557 dicasts<sup>1</sup>. M. Boeckh indeed considers that the numbers are inconsistent with any possible tribunal<sup>2</sup>: but it seems to me that they might form a very fair average attendance in an Assembly nominally composed of 1,000, 1,500, or even a larger number of persons.

It was of course only the dicasts in attendance who received their pay. Each dicast, as he entered the Court-house, was presented with a *σύμβολον*<sup>3</sup> or ticket of attendance. This ticket, on the rising of the Court, he handed to the Treasurer (*κωλακρέτης*), who thereupon paid him three obols for that day's work.

The part of the Court-house reserved for the dicastic assembly was separated from the rest of the Hall by a low bar or rail (*δρύφακτοι*), through which the dicasts were admitted by a little wicket (*κιγκλῖς*, the original of *cancelli*, *chancel*, *chancery*). Each sectional assembly had for President one of the nine Archons, or their official Secretary: but his duties during the trial were purely ministerial: he had to see that the Court opened at the proper time and with the proper formalities: to exclude all dicasts who came too late; and to regulate all the formal proceedings of the trial. But he had himself no vote: not even, it appears, a casting vote when the Assembly was equally divided in opinion.

The President had however the entire conduct of the proceedings during the earlier stages of the suit, and until the matter was ripe for the hearing: to him was entrusted the custody of the pleadings and documentary evidence; he decided on what days the *δικαστήριον* should

<sup>1</sup> The proposition is deduced from two statements: (1) the statement in Plato's Apology 25, that 3 (alii 30) votes would have turned the scale; and (2) the statement supposed to be found in Diogenes Laertius (Socrates ii. 41) that 281 persons voted for his condemnation. See Matthiae, p. 252. But the numbers are very uncertain, and Diogenes seems to put the *majority*, not the number of adverse voters, at 281.

<sup>2</sup> Süvern's Essay on the Clouds, ad fin.

<sup>3</sup> Scholiast on Plutus 277, 278.



sit; and it was his duty to introduce the action<sup>1</sup>, to bring the cause before the dicastic Assembly.

It is not necessary for our present purpose to go minutely into the details of an Athenian action at law. It was commenced by a summons (*πρόσκλησις*) served on the Defendant by or in the presence of a sompnour (*κλητήρ*). The Defendant then put in an appearance to the action: both the Plaintiff and Defendant made oath as to the truth of their respective cases (these preliminary affidavits were called *ἀντωμοσίαι*); the parties were thus at issue: and evidence was produced by each of them in support of his contention.

The pleadings and documentary evidence (*αἱ γραφαί*), when complete, were put into an official vessel (*ἐχίνος*) and sealed with the official seal, to be opened in Court on the day of trial. The cause was then set down in the cause-lists (*αἱ στανίδες*), and came on for hearing in its turn.

The assembled dicasts having heard the evidence (documentary and oral) and speeches on both sides, were called upon to deliver their verdict. In criminal cases the issue was of course Guilty or Not Guilty: and this issue was decided by the votes of the majority. The votes might be taken in several different ways: but the mode adopted in the Wasps<sup>2</sup> is as follows. Two urns were placed on a table. The dicasts who were for finding the prisoner Guilty cast their votes into the Nearer Urn: those who were for acquitting him cast theirs into the Further Urn. When all had voted, the urns were emptied, the numbers counted, and the result declared.

In the Wasps (as in the Eumenides of Aeschylus) the verdict was Not Guilty. The proceedings therefore terminated with the verdict, and the prisoner was set free.

But if the verdict had been the other way, if the prisoner had been found Guilty, the Court would have had a further duty to perform: it would have had to pass sentence on the convicted offender.

<sup>1</sup> *εἰσάγειν τὴν δίκην*. Cf. Wasps 826, 840, 842, &c. Hence he was called the *Εἰσαγωγεύς*.

<sup>2</sup> See the note on Wasps 987.

In some cases the law itself had annexed a particular punishment to the particular offence: and the Court had merely to pronounce the sentence which the law had predetermined. These were called *δίκαι ἀτίμητοι*, and in such cases the office of the Court was merely declaratory and ministerial: *The law doth give it, and the Court awards it.*

In other cases it devolved upon the Court itself to determine the amount of the penalty: and in these cases the prisoner was allowed to suggest a milder punishment than that demanded by the prosecution. All know the notable example of Socrates, who, when found guilty, was pressed by his friends to name some heavy fine, the exaction of which might have satisfied the anger of his adversaries; but who, in his proud consciousness of rectitude, not declining death, named as the punishment he ought to receive, the highest honours which the State could confer. The penalty demanded by the prosecution was named before the trial commenced: the prisoner's alternative was of course proposed only after he had been found guilty.

A second division was in these cases required for the purpose of determining whether the prisoner should be visited with the heavier, or with the lighter, penalty. But this was taken in a different way. The dicasts had *πινάκια τιμητικὰ* (damage-cessing tablets), over the waxen surface of which they drew lines to mark their decision. A long line signified the heavier, a short the lighter, penalty. The *δυσκολία* of the old dicast in the Wasps is displayed by his scratching the long line in every case.

*So sour he is, the long condemning line  
He marks for all: then homeward like a bee,  
Laden with wax beneath his finger-nails.*

I do not propose to discuss the general merits or demerits of the dicastic system. It may or may not have been found to operate advantageously for the political education of Athenian citizens, or otherwise for the benefit of the State: but I must record my opinion, as an English

lawyer, that it would be difficult to devise a judicial system less adapted for the due administration of justice. A large Assembly can rarely, if ever, form a fit tribunal for ascertaining questions of fact, or deciding questions of law. Its members lose, to a great extent, their sense of individual responsibility, and it is apt to degenerate into a mere mob, open to all the influences, and liable to be swayed by all the passions, which stir and agitate popular meetings. A speaker addressing so numerous a body must of necessity employ great emphasis of tone and gesture: and even a trained audience would under the circumstances find it difficult to retain the coolness and composure of mind which are essential to the investigation of truth. But the members of the Heliastic assemblies had received no previous training whatever. They were not even selected with reference to their intellectual capacity or aptitude for the task. Taken at haphazard from the general community, and necessarily, as a rule, from the needy and less educated classes, they were at once elevated into supreme irresponsible judges, empowered in the name and with the authority of the Athenian People to decide finally and without appeal every question, whether of law or of fact, which might be brought before them. The only assistance they received, if assistance it is to be called, was from the impassioned eloquence of Athenian orators, men of great powers and practised ingenuity, who did not scruple to appeal in the most energetic terms to prejudices and passions which, whether honourable or dishonourable in themselves, have no place in the due administration of justice, and which, as calculated to warp and bias the judicial mind, are (in theory at least) carefully excluded from modern advocacy. And, of all people, an Athenian assembly, sensitive, excitable, easily moved, quick to appreciate the graces of oratory<sup>1</sup>, was least calculated to resist such appeals. What

<sup>1</sup> "The speeches," says Mr. Sewall, *Dialogues of Plato*, p. 142, "formed no small part of the perquisites of the Judges. They sat and listened as spectators in the theatre, and no road to their favourable decision was so easy as through their taste and fancy." Xenophon (*Mem.* iv. 4. 4), speaking of the defence of Socrates before the dicastery, says that he might easily have got off, had he stooped to flatter and conciliate the dicasts, as others did.



wonder then if the members of an Heliastic assembly were so constantly carried away by their feelings, that such a term as *θορυβέω*<sup>1</sup>, *tumultuari*, became almost a technical expression to denote their stormy uproarious agitations?

It is surprising that so practical and well-informed a writer as Mr. Grote<sup>2</sup> should have fallen into the common mistake of confounding two things so essentially distinct, both in principle and practice, as the dicastic system at Athens, and the English system of trial by jury. The two systems have hardly any point in common. It would have been a complete subversion of the Athenian theory had the dicasts ceased to be a popular assembly, had their number been reduced to twelve, had they throughout the proceedings been supported by the presence, and guided by the advice, of some experienced and impartial dignity of the law. Yet even so, their functions would have been altogether different from the functions of an English Jury. The distinctive feature of the English jury-system is the absolute separation

<sup>1</sup> ἢν γοῦν ἡμεῖς ΘΟΡΥΒΗΣΩΜΕΝ. —Wasps 622. μὴ ΘΟΡΥΒΗΣΗΤΕ, says Socrates (pleading for his life) to the irritated and tumultuous Assembly which was trying him.—Plato, Apology, chap. 5. "Demosthenes vows," says Aeschines (contra Timarchum, p. 74), "that his invective will call forth such tumultuous clamours from the dicasts, τοσοῦτους καὶ τηλικούτους παρὰ τῶν δικαστῶν ΘΟΡΥΒΟΥΣ, that I shall not even venture to come forward and make my own defence before them." If a prosecutor tells you," says the same orator (id. p. 39), "that the Accused is condemned by his fellow-burgbers, immediately ye raise your clamours, εὐθὺς ΘΟΡΥΒΕΙΤΕ ὑμεῖς, as though the prisoner did not possess the common privileges of a citizen." Θηραμένης, ὁ ἄνδρες δικασταί, εἶπεν ὅτι οὐδὲν αὐτῷ μέλοι τοῦ ὑμετέρου ΘΟΡΥΒΟΥ, complains Lysias (adv. Eratosthenem, p. 127). But elsewhere he solemnly lectures the dicasts, προσήκει ὑμῖν περὶ φυγῆς δικάζουσι, μὴ . . . ΘΟΡΥΒΩι τὰ πράγματα κρίνειν, ἀλλὰ σιωπῇ τὰ δίκαια γινώσκειν.—Fragm. 57 (Ed. Oxon.). In some speeches the word occurs again and again within the compass of a few pages. See also Diog. Laert. Socrates ii. 42; Plato, Republic, Book vi, p. 492 B, C; Apol. chap. 1.

<sup>2</sup> "The theory of the Athenian dicastery, and the theory of jury-trial as it has prevailed in England since the Revolution of 1688, are one and the same."—Grote's Greece, II. xlv. The language is not strictly accurate; for the theory of jury-trial in England was in no way affected by the Revolution of 1688.

between the ascertainers of fact and the judges of law: the distinctive feature of the Athenian dicastic system is the absolute identification of the two. English jurymen are not judges. Their province, and the province of the Judge, are carefully defined and distinguished. They have no voice in the conduct of the trial. The Judge alone can decide what evidence is admissible, what line of examination it is proper to pursue, what questions may and may not be put to a witness. The Jury cannot interfere. It is for the Judge alone to determine what are the questions of fact to be submitted to the Jury, and to state what are the real points of evidence (divested of all the irrelevant matter wherewith the ingenuity of the advocate may have obscured them) which, and which alone, are to be weighed and considered by the Jury. If there is no disputed question of fact, if the evidence is all one way, the Judge may direct the Jury what verdict they must return, and they are bound to obey. They are bound to take the law from the Judge. They may have to find what are the facts of the case, but to draw the legal inference from those facts<sup>1</sup> is beyond their power, and is the exclusive province of the Judge. The Jury can decide no question of law. And even as regards those matters of fact which fall within their peculiar province, their verdict in civil cases is still liable to revision: for if after every precaution they come to a conclusion which the Judge considers unquestionably wrong, the verdict may be set aside, and a new trial ordered: or the damages awarded by the Jury may be reduced to a more reasonable amount.

“Sufficient attention,” observes Mr. Forsyth<sup>2</sup>, “has not been paid to what is *the* distinctive characteristic of the system: viz. that the Jury

<sup>1</sup> The distinction is embodied in the well-known legal maxim, “Ad quaestionem juris non respondent juratores: ad quaestionem facti non respondent Judices.”

<sup>2</sup> History of Trial by Jury, p. 8. The italics are Mr. Forsyth's. “In England the jury never usurped the functions of the Judge. They were originally called in to aid the Court with information upon questions of fact, in order that the law might be properly applied: and this has continued to be their province to the present day.”—Id. p. 11.

consists of a body of men taken from the community at large<sup>1</sup>, and summoned to *find the truth of disputed facts*, who are quite distinct from the Judges or Court. Their office is to decide upon the effect of evidence, and thus inform the Court truly upon the question at issue, in order that the latter may be enabled to pronounce a right judgement. But they are not the Court itself, nor do they form part of it, and they have nothing to do with the sentence which follows the delivery of the verdict."

"The distinction between the province of the Judge and that of the jury is in the English law clearly defined, and observed with jealous accuracy.—The law throws upon the jury the whole responsibility of ascertaining *facts* in dispute, and the Judge does not attempt to interfere with the exercise of their unfettered discretion in this respect. But on the other hand the Judge has his peculiar duty in the conduct of a trial. He must determine whether the kind of evidence offered is such as ought or ought not to be submitted to the jury, and what liabilities it imposes. When any questions of law arise, he alone determines them, and their consideration is absolutely withdrawn from the jury, who must in such cases follow the direction of the judge: or if they perversely refuse to do so, their verdict (in civil cases) will be set aside, and a new trial granted<sup>2</sup>."

Such, and so many, are the limitations and restrictions under which an English Jury must exercise their functions. But these limitations and restrictions were not only unknown to, they would have been quite inconsistent with the theory of, the Athenian dicastic assemblies, which were nothing less than the Sovereign People, unassisted and without appeal, deciding all questions both of law and of fact. They were themselves emphatically the Court, exercising from day to day the highest and most absolute judicial functions. They were Judge and

<sup>1</sup> Taken, that is, from their ordinary business *pro hac vice*. Even in this respect there is no similarity between them and the Athenian dicasts, whose daily attendance at the dicasteries was in fact their ordinary business.

<sup>2</sup> Id. p. 282.



Jury in one: a Judge and a Jury represented by a stormy tumultuous crowd of several hundred (sometimes of several thousand) untrained citizens.

And these formidable dicasts, Six Thousand in number, were, at the time when the *Wasps* was written, the staunchest supporters of the Athenian Demagogues. The Demagogues<sup>1</sup> professed themselves to be the friends of the dicasteries, jealous in maintaining their privileges, active in shielding them from all assaults of their enemies. And the dicasts repaid these professions<sup>2</sup> by according an unwavering and ungrudging support to patrons at once so powerful and so well disposed. And thus (to take the Aristophanic view of the subject), when Cleon is assailed in the *Knights*<sup>3</sup>, he at once calls on the dicasts, as his habitual supporters, to come to the rescue,

ὦ γέροντες ἡλιασταί, φρότορες τριωβόλου,  
οὓς ἐγὼ βόσκω κεκραγῶς καὶ δίκαια κᾶδικα,  
παρὰβηθεῖθ', ὥς ὑπ' ἀνδρῶν τύπτομαι ξυνωμοτῶν<sup>4</sup>,

while the dicasts, in *their* turn, when assailed in the *Wasps*<sup>5</sup>, at once send a pressing message to Cleon, entreating him to come to their immediate assistance.

θεῖτε, καὶ βοᾶτε, καὶ Κλέωνι ταῦτ' ἀγγέλλετε  
καὶ κελεύετ' αὐτὸν ἥκειν.

<sup>1</sup> See this fully drawn out in *Wasps* 592-600.

<sup>2</sup> σὺ γὰρ, ὦ πάτερ, αὐτοὺς

ἄρχειν αἰρεῖσαντοῦ, τοῦτοις τοῖς ῥηματίοις περιπεφθεῖς.—*Wasps* 667.

<sup>3</sup> *Knights* 255. In fact there is reason to believe that on receiving the blow which Aristophanes dealt him in the *Knights*, Cleon did in very truth call upon his dicastic supporters to avenge him of his adversary. See the note on *Wasps* 1285. This appeal in the *Knights* shows that Aristophanes was keenly alive to the fact that the Demagogues mainly relied on the support of the dicasts: and perhaps he was even then meditating the great effort, which he afterwards made in the *Wasps*, to withdraw the dicasts from their misplaced allegiance.

<sup>4</sup> ξυνωμοτῶν, a very attractive bait to the γέροντες ἡλιασταί. See *Wasps* 345 and 488, and the notes there.

<sup>5</sup> *Wasps* 409. So, earlier in the Play, Philocleon's cry for help had been

ὦ ξυνδικασταὶ καὶ Κλέων ἀμύνατε.—*Wasps* 197.

The support of the dicasts, even considered in their dicastic capacity alone, would be of inestimable service to any political leaders: for in ancient communities<sup>1</sup>, when party spirit ran high, and political prosecutions were common, the dicasteries became the ultimate power in the State.

But this was not the only, nor indeed the chief, advantage which the Demagogues derived from their alliance with the dicasts. It is easy to perceive that several thousand citizens, animated by one spirit, would exercise a predominant influence in the general political assemblies of the People. A cause which they heartily espoused could hardly fail of success. A statesman, supported by their votes, would have little to fear from the attacks of his opponents.

This alliance then formed one main source and element of the power of the Demagogues. And in endeavouring to break it up, and to detach the dicasts from their allegiance to the popular leaders, Aristophanes would in fact be attacking Cleon's position in its most vital point. And such, as I have already attempted to show, was the real aim and purpose of the Wasps.

In addition to the more formal and technical process of an action before a recognized Court of Law, the practice of referring a dispute to the decision of Arbitrators (*διαιτηταί*) was as well known in Athens as it is in England. And it often escapes observation that we have in the Wasps a complete specimen of an Arbitration as well as of an Action at law. The dispute between Philocleon and his son is in set terms referred to the arbitrement of the Chorus: the matter is solemnly debated before them as *διαιτηταί*: and at the close of the argument, they formally deliver their Award.

And even as regards the Action at law, sufficient attention has hardly,

<sup>1</sup> See the important remarks of Appian (*De Bellis Civilibus* i. 22) on the result of the policy of Caius Gracchus in vesting judicial power in the Roman Equites. *ταχὺ δὲ περιῆν*, he says, *ἀνεστράφθαι τὸ κράτος τῆς πολιτείας, τὴν μὲν ἀξιώσων μόνην εἶναι τῆς βουλῆς ἐχούσης, τὴν δὲ δύναμιν τῶν ἱππέων*. See too Aristotle's *Politics*, Book ii, last chapter.

I think, been given to the fact that Philocleon is made to try, in parody, the very case to which his comrades were calling him at the commencement of the Play. The trial between the Two Dogs is the impeachment of Laches by Cleon: and not only does the fictitious name Labes sufficiently represent the Accused; but the generic Κῶον, retained for the Accuser, is equally suggestive of the name of Κλέων. But these are matters more proper for the notes.

3, OLD SQUARE, LINCOLN'S INN,  
*September, 1875.*



## SUPPLEMENTARY NOTE

### TO THE PRESENT EDITION

THE treatise on the "Polity of Athens," discovered some fifteen years after the first publication of this work, has poured a flood of light upon the details of the dicastic system *as it existed in the days of Aristotle*, that is to say, as it existed at a time when the dicasteries had sunk into the position of mere local tribunals, and had ceased to be the Supreme Court exercising jurisdiction over the entire Athenian empire, in which the "thousand cities" of the subject allies were required to conduct their litigation. This enormous diminution of their prestige and practice, though it may not, and probably did not, alter the general features of the system, yet must have necessitated many and great changes in its actual working; and it is plain that the details described in the treatise differ in many respects from those which were at work during the imperial days of the Peloponnesian War. And unfortunately the fragmentary notices of the grammarians as to the working of the dicasteries are almost entirely derived from this very treatise, so that we have little or no independent information, beyond that incidentally given by the Wasps itself, as to the details of their working at the date of the Comedy. We are in much the same position with regard to the Heliaea, as we are with regard to the Ecclesia; see the Introduction to the Acharnians, pp. xxvii-xxix. Aristophanes speaks of the dicastic system, as existing in *his* time; Aristotle expounds its working in *his* time, nearly a century later.

The outlines of the system were, no doubt, identical at both periods, and many disputed points are authoritatively settled by the treatise. It is now beyond dispute that the dicasts were really 6,000, neither more

nor less, in number (chap. 24), and were elected by lot (chap. 59); and that the dicastic pay, but not the dicastic system itself, was originated by Pericles (chap. 27). The introduction of the pay was, we are told, a political move on the part of Pericles, intended to counterbalance the popularity which Cimon had acquired by the liberal use of his great wealth. The dole must therefore have been instituted early in the career of Pericles, and could not have been intended, as we might otherwise have imagined, to assist in maintaining, though it did, no doubt, afterwards largely assist in maintaining, the needy countrymen who were gathered into the city at the commencement of the Peloponnesian War.

Our MS. of the Polity terminates, possibly the treatise itself terminated, with a description of the manner in which the several dicasteries were constituted and the proceedings carried on; the writer going into the details with a minuteness surprising in a political treatise, and quite unique in the "Polity of Athens" so far at least as it has come into our hands. These details throw considerable light on such passages as Eccl. 676-88, Plutus 277, 278, 972, and 1166, 1167, but are of no great value for the Wasps, which does not enter largely into the minor peculiarities of the dicastic arrangements.

The description in question commences with the 63rd chapter of the treatise, the last chapter of the Editio Princeps. It may be as well to give a translation of that chapter here, since some expressions in it do not seem to have been rightly understood. The writer had already, in the 59th chapter, told us that the 6,000 dicasts were elected by lot; and he is now proceeding to tell us how these 6,000 were divided into ten sections, and allotted to their respective Courts.

"The dicasteries are allotted by the nine archons, one for each tribe, and by the secretary of the Thesmothets for the tenth tribe. And there are 10 entrances into the allotment chambers [reading κληρωτήρια for δικαστήρια according to the suggestion of Sir John Sandys and Mr. Poste] one for each tribe, and 20 ballot-boxes [κληρωτήριδες] two for each tribe; and 100 boxes [κιβώτια] ten for each tribe, and, in addition, 10 other boxes<sup>1</sup> into which are cast the badges [πινάκια]

<sup>1</sup> We are told afterwards that each κιβώτιον has one of the first 10 letters (from α to κ) inscribed on it.

of the dicasts elected, and two urns [ὕδρια]. And at each entrance are placed staves of office [βακτηρία] equal in number to the dicasts; and the like number of acorns [βάλανοι, doubtless of wood or metal] are cast into the urn; and on each acorn is inscribed a letter, beginning with λ, the eleventh, according to the number of dicasteries to be supplied with dicasts<sup>1</sup>. Citizens over 30 years of age, not being debtors to the State or disfranchised, are qualified to be dicasts. And if any unqualified person act as a dicast, he is indicted and brought before the Court; and if he is convicted, the dicasts further assess<sup>2</sup> on him whatever punishment or fine they consider it right for him to suffer or pay. And if they impose a fine, he is sent to prison until he pay as well the former debt on account of which he was indicted as the further fine imposed upon him by the dicastery. And each dicast has a boxwood<sup>3</sup> badge or tablet [πινάκιον] inscribed with his own name and that of his deme, and also with one of the first 10 letters. For the dicasts were divided into ten sections by tribes, there being nearly the same number<sup>4</sup> of dicasts in each letter [that is, in each section]. And when the Thesmothet has allotted the letters to the Courts, the attendant takes and fixes on each Court the letter which has fallen to it by lot."

Here the Editio Princeps ends, the editor, Sir F. Kenyon, having transcribed only three rolls of papyrus containing between them thirty columns of manuscript. There was however a fourth and smaller roll containing seven columns, but in so defaced and dilapidated a condition that at first it seemed as if nothing could be made of it. However, by dint of laborious attempts to decipher the fragmentary letters remaining, and of much ingenious conjecture, a large portion of its contents has been

<sup>1</sup> πληρωθήσθαι to be supplied with a dicastic section, not, as Sir John Sandys translates it, "to be made up to their full complement of dicasts." The word has nothing to do with the number of the dicasts. It occurs again in the same sense in column 31, lines 36, 37 of the papyrus.

<sup>2</sup> προστιμῶσιν. The force of the preposition is ignored by both Sir Frederic Kenyon and Sir John Sandys. It is, I think, employed because the writer has in his mind, as indeed is shown by what follows, the particular case of a person whose disqualification as a dicast consists in his being a debtor to the State.

<sup>3</sup> Aristotle mentions a πύξινον πινάκιον only. Photius says πινάκιον· σύμβολον δικαστικόν, χαλκοῦν ἢ πύξινον. All the πινάκια found have been made of metal.

<sup>4</sup> παραπλησίως ἴσοι. These words cannot refer to the tribes, as both Kenyon and Sandys interpret them. They can only mean that the number of the dicasts in each section was nearly the same. No doubt this comes to the same thing in the end, since the disparity of the sections would arise from the fact that some of the tribes had not contributed their full quota to the deficient sections.



restored, if not with absolute certainty, at all events with great probability.

And it is just from this portion of the treatise that the grammarians seem to have borrowed most of their statements concerning the dicastic proceedings. It is here, for example, that we read of the staff of office given to the dicast, painted the same colour as the Court to which he is assigned, βακτηρίαν ὁμόχρων τῷ δικαστηρίῳ; of the letter on his βάλανος corresponding with the letter<sup>1</sup> suspended ἐπὶ τῷ σφηκίσκῳ τῆς εἰσόδου of the same Court; and of the ticket of attendance, σύμβολον, which the dicast as he entered the Court received παρὰ τοῦ εἰληχότος ταύτην τὴν ἀρχὴν in exchange for his βακτηρία, and which, when the Court rose, he again gave up, receiving in return his βακτηρία and his pay.

But the manner in which the dicasts first delivered judgement, and afterwards pronounced sentence, appears to have been altogether changed since the time of Aristophanes. Instead of the single vote and the two Voting Urns, we have now a single Voting Urn and two votes, a perforated vote, τετρυνημένη, for condemnation, and a solid vote, πλήρης, for acquittal. And if the prisoner is convicted, and the Court has to pronounce sentence, the writer of the treatise knows nothing of the πινάκιον τιμητικὸν with its waxed surface, on which the dicast drew a long line, when voting for the severer penalty demanded by the prosecutor, and a short line when voting for the milder penalty proposed by the defendant. Now, the voting for the sentence was carried out in precisely the same manner as the voting for the judgement, that is to say, with the two votes and the single Voting Urn. To prevent misconception, it should perhaps be added that in both cases, though there was only one Voting Urn (which was made of bronze), there was also a second urn, a wooden one, into which each dicast cast the vote which he had not used.

No one can read the account which the treatise gives of the dicastic proceedings without being struck by the intrusion, at every stage, of the

<sup>1</sup> It seems clear that in Column 32. 8 we must, with Hemsterhuys and Schömann, read γράμμα for χρῶμα. The letters χρῶ have slipped down from the preceding line.

principle of election by lot. Not only was the lot employed in the original election of the Six Thousand, in their partition into sections, and in the assignment of these sections to their respective Courts, but even the subordinate officials, such as the ἐμπήκτης, the minister who gave out the dicastic σύμβολα, those who counted the votes, and the like, were all elected by lot. Partly this may be due to the democratic principle of giving every man his chance and not preferring one above another whatever his qualifications : but it seems to have been chiefly intended as a precaution against bribery. And if so, we may well believe that it was to a great extent introduced after, and in consequence of, the successful attempt by the notorious Anytus<sup>1</sup> to bribe the dicastery before which he was tried for his negligence or treachery in leaving Pylus to its fate during the winter of 409 B.C. Be this as it may, it is plain that the system described in such detail by Aristotle differs in many respects from the system existing at the time when the present Comedy was written.

In the Wasps, as in the Peace, the additions now made in the Commentary are so insignificant in comparison with the original matter, that it has been thought best to signify them by brackets. In the Clouds, where the Commentary is mostly new, a different method has been employed.

I think that the only other complete translation of the Wasps into English verse is that published by Thomas Mitchell in A.D. 1822. Mr. Rudd's translation, published in 1867, terminates with the trial of the Two Dogs, and omits the Parabasis and all the subsequent scenes.

EASTWOOD, STRAWBERRY HILL,  
March, 1915.

<sup>1</sup> ἤρξατο δὲ μετὰ ταῦτα καὶ τὸ δεκάζειν, πρῶτον καταδείξαντος Ἀνίτου μετὰ τὴν ἐν Πύλῳ στρατηγίαν. κρινόμενος γὰρ ὑπὸ τινων διὰ τὸ ἀποβαλεῖν Πύλον, δεκάσας τὸ δικαστήριον ἀπέφυγεν. Polity of Athens, chap. 27, ad fin.

ΥΠΟΘΕΣΕΙΣ <sup>1</sup>.

## I.

ΥΠΟΘΕΣΙΣ ΣΦΗΚΩΝ ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ <sup>2</sup>.

Φιλοῦντα δικάζειν πατέρα παῖς εἶρξας ἄφνω  
 αὐτός τ' <sup>3</sup> ἐφύλαττεν ἔνδον οἰκέται θ', ὅπως  
 μὴ λανθάνῃ, μηδ' ἐξίῃ διὰ τὴν νόσον.  
 ὁ δ' ἀντιμάχεται <sup>4</sup> παντὶ τρόπῳ καὶ μηχανῇ.  
 εἴθ' οἱ συνήθεις καὶ γέροντες, λεγόμενοι  
 σφήκες, παραγίνονται <sup>5</sup> βοηθοῦντες σφόδρα,  
 ἐπὶ τῷ δύνασθαι κέντρον ἐνιέναι τισὶν <sup>6</sup>  
 φρονοῦντες ἱκανόν· ὁ δὲ γέρων τηρούμενος  
 συμπίθεται ἔνδον διαδικάζειν <sup>7</sup> καὶ βιοῦν  
 ἐπεὶ τὸ δικάζειν κέκρικεν ἐκ παντὸς τρόπου.

5

10

## II.

Φιλοκλέων Ἀθηναῖος, φιλοδικαστῆς <sup>8</sup> ὦν τὴν φύσιν, ἐφοίτα περὶ τὰ  
 δικαστήρια συνεχῶς. Βδελυκλέων δὲ, ὁ τούτου παῖς, ἀχθόμενος ταύτη

<sup>1</sup> Both these Arguments are found in R. and V., and also in P<sup>1</sup>. They appear in Aldus with some slight variations. Except as hereinafter stated, they are given here as they stand in R. and V.

<sup>2</sup> This title is found in R. In V. the word ΓΡΑΜΜΑΤΙΚΟΥ is omitted. In V. too the Argument is written throughout as prose. R. gives the first four lines as verse, and the rest as prose. Aldus gives the whole as verse.

<sup>3</sup> αὐτός τ'. The τ' is omitted by V.—οἰκέται θ' Bekker. οἰκέται (without θ') R.

οικοῦνται θ' V. οικοῦνται γ' Aldus. οἰκέται γ' Brunck.

<sup>4</sup> ἀντιμάχεται Aldus. ἀντὶ μάχεται (in two words) R. V.

<sup>5</sup> παραγίνονται V. Aldus. πάροντες ἐκ ταντοῦ κακοῦ R., who also transposes this and the following line.

<sup>6</sup> ἐνιέναι τισὶν R. ἰέναι τισὶ V. Aldus.

<sup>7</sup> διαδικάζειν V. δικάζειν R. P<sup>1</sup>.

<sup>8</sup> φιλοδικαστῆς V. φιλόδικος R. and all printed editions. But surely V. is right. Philocleon's disease is carefully diagnosed in Wasps 88, and he is de-



τῇ νόσῳ καὶ πειρώμενος τὸν πατέρα παύειν<sup>1</sup>, ἐγκαθείρξας τοῖς οἴκοις καὶ δίκτυα περιβαλὼν ἐφύλαττε νύκτωρ καὶ μεθ' ἡμέραν. ὁ δὲ, ἐξόδου αὐτῷ μὴ προκειμένης<sup>2</sup>, ἔκραζεν. οἱ δὲ συνδικασταὶ αὐτοῦ σφηξίν ἑαυτοὺς ἀφομοιώναντες παρεγένοντο, βουλόμενοι διὰ ταύτης τῆς τέχνης ὑποκλέπτειν τὸν συνδικαστήν· ἐξ ὧν καὶ ὁ Χορὸς συνέστηκε<sup>3</sup> καὶ τὸ δράμα ἐπιγέγραπται. ἀλλ' οὐδὲν ἥνουν οὐδὲ οὔτοι. πέρας δὲ τοῦ νεανίσκου θαυμάζοντος τίνος ἔνεκα ὁ πατὴρ οὕτως ἤττηται τοῦ πράγματος, ἔφη ὁ πρεσβύτης εἶναι<sup>4</sup> τὸ πᾶγμα σπουδαῖον καὶ σχεδὸν ἀρχὴν τὸ δικάζειν. ὁ δὲ παῖς ἐπειράτο τὰς ὑποψίας ἐξαιρεῖν τοῦ πράγματος, νουθετῶν τὸν γέροντα. ὁ δὲ πρεσβύτης μηδαμῶς νουθετούμενος οὐ μεθίει τοῦ πάθους<sup>5</sup>, ἀλλ' ἀναγκάζεται ὁ νέος ἐπιτρέπειν αὐτῷ φιλοδικεῖν, καὶ ἐπὶ τῆς οἰκίας τοῦτο ποιεῖ, καὶ τοῖς κατὰ τὴν οἰκίαν δικάζει. καὶ δύο κύνες ἐπεισάγονται πολιτικῶς παρ' αὐτῷ κρινόμενοι, καὶ κατὰ τοῦ φεύγοντος ἐκφέρειν τὴν ψῆφον<sup>6</sup> μέλλων, ἀπατηθεὶς ἄκων τὴν ἀποδικάζουσαν φέρει ψῆφον. περιέχει δὲ καὶ δικαιολογίαν τινὰ τοῦ Χοροῦ ἐκ τοῦ ποιητοῦ<sup>7</sup> προσώπου, ὡς<sup>8</sup> σφηξίν ἐμφερεῖς εἰσὶν οἱ τοῦ Χοροῦ ἐξ ὧν καὶ τὸ δράμα· οἱ, ὅτε μὲν ἦσαν νέοι, πικρῶς τοῖς Μηδικοῖς<sup>9</sup>

clared to be a φιληλιαστής, that is, a φιλοδικαστής. Athenaeus (vi. 46) cites some lines from a drama called φιλοδικαστής by Timocles, a poet of the later Comedy.

<sup>1</sup> παύειν V. vulgo. παύσειν R.

<sup>2</sup> αὐτῷ μὴ προκειμένης V. vulgo. ἑαυτῷ μὴ προκείμενον R.

<sup>3</sup> συνέστηκε V. vulgo. συνέστηκεν R.

<sup>4</sup> εἶναι. This word is omitted in R.

<sup>5</sup> τοῦ πάθους R. V. Bekker, recentiores. τοῦ πράγματος P<sup>1</sup>. Brunck. τὸ πᾶγμα Aldus.

<sup>6</sup> ἐκφέρειν τὴν ψῆφον Aldus. ἐκφέρει τὴν ψῆφον V. and so R. omitting the seven following words from ψῆφον τοῦ ψῆφον.

<sup>7</sup> τινὰ τοῦ Χοροῦ ἐκ τοῦ ποιητοῦ P<sup>1</sup>.

Brunck, recentiores. τινὰ τοῦ ποιητοῦ ἐκ τοῦ ποιητικοῦ R. V.

<sup>8</sup> ὡς R. vulgo. καὶ V.

<sup>9</sup> τοῖς Μηδικοῖς. The MSS. and editions have ταῖς δίκαις, which is plainly impossible. The reference here is to the Epirrhema and Antepirrhema, the former recounting the gallantry with which, ὅτε μὲν ἦσαν νέοι, they used their stings, as spears, at Marathon; the latter showing how, ἐπεὶ γέροντες γεγόνασι, they used their stings as dicasts. For ταῖς δίκαις therefore I have substituted τοῖς Μηδικοῖς, τὰ Μηδικὰ being a term employed to signify the Persian wars. It is said that Zacher has somewhere proposed ταῖς Μηδικαῖς ἐφήδρευον ναυσί, but there is nothing about ships in the Epirrhema.

ἐφήδρευον, ἐπεὶ δὲ γέροντες γεγόνασιν κεντοῦσι τοῖς κέντροις. ἐπὶ τέλει δὲ τοῦ δράματος ὁ γέρων ἐπὶ δεῖπνον καλεῖται, καὶ ἐπὶ ὕβριν τρέπεται, καὶ κρίνει αὐτὸν ὕβρεως ἀρτόπωλις· ὁ δὲ γέρων πρὸς αὐτὸν καὶ ὄρχησιν τρέπεται, καὶ γελωτοποιεῖ τὸ δράμα.

Τοῦτο τὸ δράμα πεποίηται αὐτῷ οὐκ ἐξ ὑποκειμένης ὑποθέσεως, ἀλλ' ὥσανεὶ γενομένης· πέπλασται γὰρ τὸ ὅλον διαβάλλει δὲ Ἀθηναίους ὡς φιλοδικούντας<sup>1</sup>, καὶ σωφρονίζει τὸν δῆμον ἀποστῆναι τῶν δικῶν· καὶ διὰ τοῦτο<sup>2</sup> καὶ τοὺς δικαστὰς σφηξίν ἀπεικάζει κέντρα ἔχουσι καὶ πλῆττουσι. πεποίηται δ' αὐτῷ χαριέντως.

Ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β', εἰς Ἀθήναια· καὶ ἐνία πρῶτος· Φιλωνίδης Προάγωνι δεύτερος· Λεύκων Πρέσβεσι τρίτος<sup>3</sup>.

<sup>1</sup> In every Comedy which Aristophanes wrote at this period, he has some joke about τὴν φιλοδικίαν τῶν Ἀθηναίων. Thus in the Clouds (208) Strepsiades refuses to believe that the town which is pointed out on the plan can really be Athens, ἐπεὶ δικαστὰς οὐχ ὁρῶ καθημένους. So in the Peace (505) Trygaeus complains to the Athenians that they are not working in earnest to recover Peace, οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν—δικάζετε. So in the Birds (39) Euelpides observes that the cicadas do but chirp upon the twigs for a month or two in the year, but the

Athenians ἐπὶ τῶν δικῶν ἄδουσι πάντα τὸν βίον. Taylor (on Aeschines adv. Ctesiphontem 371) collects many passages on the same topic from other authors. Thus Lucian (Icaromenipp.), running through various national characteristics, says, ὁ Φοῖνιξ ἐνεπορεύετο, καὶ ὁ Κίλιξ ἐλήστευεν, καὶ ὁ Λάκων ἐμαστιγοῦτο, καὶ ὁ Ἀθηναῖος ἐδικάζετο. Xenophon (de Rep. Ath. iii. 2) observes of his countrymen, that they are wont δίκας ἐκδικάζειν, ὅσας οὐδ' οἱ σύμπαντες ἄνθρωποι ἐκδικάζουσι. The noble lines of Virgil (Aen. vi. 847-50),

Exeudent alii spirantia mollius aera,  
Credo equidem; vivos ducent de marmore vultus;  
Orabunt causas melius; coelique meatus  
Describent radio et surgentia sidera dicent,

are thus explained by Servius: "Per aes, Corinthios indicat: per marmor, Parios: per actionem causarum, Athenienses: per astronomiam, Aegyptios et Chaldaeos."

<sup>2</sup> διὰ τοῦτο P<sup>i</sup>. Brunck, recentiores. διὰ τοι τοῦτο R. V. διὰ τὸ τοιοῦτο Aldus.

<sup>3</sup> On this last paragraph of the Argu-

ment see the remarks in the Introduction. The MSS. give the Archon's name as Ἀμυνίου, and insert after it the words διὰ Φιλωνίδου. For ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β' they have ἐν τῇ πόλει Ὀλυμπιάδι βῆι (or βῆν), and they omit the word δεύτερος.

## CORRIGENDA IN VOL. IV

## LYSISTRATA.

Page 180, line 9, for "Vicious" read "Viciously".

(Readers are particularly requested to correct the line in their copies, since as it stands it has neither rhythm nor sense.)

## THESMOPHORIAZUSAE.

Page 175, line 25, for "will thou leave me so?" read "wilt thou leave me so?"



# Σ Φ Η Κ Ε Σ

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΣΩΣΙΑΣ } οἰκέται.  
ΞΑΝΘΙΑΣ }

ΒΔΕΛΥΚΛΕΩΝ.

ΦΙΛΟΚΛΕΩΝ.

ΧΟΡΟΣ ΓΕΡΟΝΤΩΝ ΣΦΗΚΩΝ.

ΠΑΙΣ.

ΚΥΩΝ.

ΣΥΜΠΟΤΗΣ.

ΑΡΤΟΠΩΛΙΣ.

ΚΑΤΗΓΟΡΟΣ.

The Ravenna and Venetian MSS. give the Dramatis Personae as follows:—Οἰκέται β. Βδελυκλέων. Φιλοκλέων. Χορὸς ἐκ γερόντων σφηκῶν. Παῖδες. Ἀρτοπῶλις. Συμπότης. Κυδαθηνεὺς κύων. Every editor without exception has omitted Συμπότης, although such a character is absolutely required. See the note on line 1832.

# Σ Φ Η Κ Ε Σ

ΣΩ. ΟΥΤΟΣ, τί πάσχεις, ὦ κακόδαιμον Ξανθία;  
 ΞΑ. φυλακὴν καταλύειν νυκτερινὴν διδάσκομαι. < αρ. ref. L.S.J. >  
 ΣΩ. κακὸν ἄρα ταῖς πλευραῖς τι προὔφείλεις μέγα.  
 ἄρ' οἶσθά γ' οἷον κνώδαλον φυλάττομεν;  
 ΞΑ. οἶδ'. ἀλλ' ἐπιθυμῶ σμικρὸν ἀπομερμηρίσαι.  
 ΣΩ. σὺ δ' οὖν παρακινδύνευ', ἐπεὶ καὶ τοῦ γ' ἐμοῦ < αρ. ref. L.S.J. >  
 κατὰ ταῖν κόραιν ὕπνου τι καταχεῖται γλυκύ.

The play opens with a dialogue between two drowsy slaves, who have been keeping guard the whole night long before an Athenian house. It is still dark, but the day is at hand. At line 216 it is ὄρθρος βαθὺς, the dim twilight which precedes the dawn; at line 245 the dicasts are exhorted to hurry on πρὶν ἡμέραν γενέσθαι, ere morning break; by line 366 the day has arrived, ἔως γὰρ, ὦ μελίτιον.

2. φυλακὴν καταλύειν] This is the strict and ordinary phrase for putting an end to a watch; τὴν κοινὴν τῶν ὑμετέρων σωμάτων φυλακὴν καταλυθῆναι βούλεται, Deinarchus contra Demosthenem 114 (p. 104). In the passage cited by Bergler from the Politics, v. 8 ἵνα φυλάττωσι, καὶ μὴ καταλύωσιν, ὥσπερ νυκτερινὴν φυλακὴν,

τὴν τῆς πολιτείας τήρησιν, Aristotle may have had in his mind this very line of Aristophanes.

3. προὔφείλεις] ἐχρεώστες τι μέγα κακὸν ταῖς πλευραῖς σου καὶ θέλεις αὐτὸ ἀποδοῦναι.—Scholiast. Sosias means that the ribs of Xanthias will suffer for their owner's negligence, but the terms in which the warning is conveyed, "you owe a punishment to your ribs," admit of two very different interpretations. The debt may consist either in a punishment to be inflicted or in a punishment to be suffered. In the one sense the law may be said to owe a punishment to a convicted offender; in the other a convicted offender may be said to owe a punishment to the law. And so the expression here used may mean either

## THE WASPS

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SOSIAS. YOU ill-starred Xanthias, what's the matter now?

XANTHIAS. The nightly watch I'm studying to relieve.

SOS. Why then, your ribs will have a score against you.

Do you forget what sort of beast we're guarding?

XANTH. No, but I'd fain just drowse dull care away.

SOS. Well try your luck: for I too feel a sort

Of drowsy sweetness settling o'er my eyes.

---

"*you must owe your ribs a grudge*, or you would not expose them to the thrashing they will get," or else, "*they owe you a grudge* for so exposing them"; as we might say, "your ribs won't thank you for this." The parallel passage in Euripides (Iph. in Taur. 523), where Iphigeneia says of Helen, *κάμολ γάρ τι προῖφείλει κακόν*, "to me too she owes an atonement," "of me too she deserves ill," is strongly in favour of the latter interpretation. And if that Play is earlier in date than the Wasps (and there are no good grounds for placing it later), there can be little

doubt but that Aristophanes is here mimicking the Euripidean phraseology, and applying it in the same sense. And see note on 247 *infra*, and on Peace 131. Mr. Mitchell cites the passage from the Iphigeneia, but his own translation, "you incur then a large and painful debt for which your ribs must pay," is obviously incorrect; for the dative signifies the person to whom, not the means by which, the payment is to be made. With the general tenor of the line compare Plautus, Miles Gloriosus ii. 3. 22:

Verum enim tu istam, si te Dii amant, temere haud tollas fabulam;  
Tuis nunc cruribus capitique fraudem capitale hinc creas.

7. *καταχεῖται*] The idea is that, common in all languages, of "the soft dews of kindly sleep."



ΞΑ. ἀλλ' ἢ παραφρονεῖς ἐτεδὸν ἢ κορυβαντιᾶς; *'of a dravny person'*

ΣΩ. οὐκ, ἀλλ' ὕπνος μ' ἔχει τις ἐκ Σαβαζίου. *wedding and suddenly*

*'you tend, serve him'* - ΞΑ. τὸν αὐτὸν ἄρ' ἐμοὶ βουκολεῖς Σαβάξιον. *starting up' (sp. ref. l. S. J.)* 10

καμοὶ γὰρ ἀρτίως ἐπεστρατεύσατό' *(sp. ref. l. S. J.)*

Μῆδός τις ἐπὶ τὰ βλέφαρα νυστακτῆς ὕπνος.

καὶ δῆτ' ὄναρ θαυμαστὸν εἶδον ἀρτίως.

ΣΩ. κᾶγωγ' ἀληθῶς οἶον οὐδεπώποτε. *sc. εἶδον*

ἀτὰρ σὺ λέξον πρότερος. ΞΑ. ἐδόκουν αἰετὸν 15

καταπτάμενον εἰς τὴν ἀγορὰν μέγαν πάνυ

ἀναρπάσαντα τοῖς ὄνυξιν ἀσπίδα

φέρειν ἐπίχαλκον ἀνεκᾶς εἰς τὸν οὐρανὸν, - *'upwards' (sp. ref. l. S. J.)*

κάπειτα ταύτην ἀποβαλεῖν Κλεώνυμον.

ΣΩ. οὐδὲν ἄρα ἄγριφον' διαφέρει Κλεώνυμος. - *(sp. ref. l. S. J.)* 20

8. ἀλλ' ἢ] These words invariably introduce a doubtful, hesitating question, indicative of some surprise on the part of the questioner: "am I then really to understand that," "can it be that you are a maniac or a man possessed?" The Corybants indulged in such wild, delirious orgies, that their name was identified throughout Hellas with madness and frenzy of every description.

9. οὐκ, ἀλλά] This is not an absolute denial; it is rather a qualified admission. *Not exactly so; yet it is in truth a sleep inspired by Sabazius which possesses me.* So infra 77 οὐκ, ἀλλὰ φίλο μὲν ἔστιν ἀρχὴ τοῦ κακοῦ, and Peace 850 οὐκ, ἀλλὰ κάκει ζῶσιν ἀπὸ τούτων τινές. Cf. Knights 888. To admit that he was under the influence of Sabazius was in truth to admit that his state was near akin to that of a Corybant; for Sabazius (the Phrygian Bacchus) was the son, as the Corybants were the votaries, of the Phrygian Cybele.

Hence Sabazius and Corybas are frequently named in conjunction, as in the passages cited by Bergler from Lucian, Deorum Concilium 9, Icaromenip. 27.

12. Μῆδός τις] With his thoughts still turned to the east, Xanthias describes the overpowering influence of the sleep to which he has succumbed, in language borrowed from the great campaigns of the Persians against Hellas. For a somewhat similar metaphor see inf. 1124 and the note there. The expression νυστακτῆς ὕπνος is adopted by Alciphron iii. 46 πάντας ὕπνος ὑπείληφει νυστακτῆς. Indeed the whole opening scene of the Play appears to have been an especial favourite with Alciphron; see the notes on lines 26 and 52 infra.

14. οἶον οὐδεπώποτε] Subaud. εἶδον or ἡκούσθη. Eusebius (Hist. Eccl. x. 8, 13), speaking of the persecution under Licinius, says, ξένος τις ἦν καὶ οἶος οὐδεπώποτε ἡκούσθη.

XANTH. Sure you're a maniac or a Corybant.

SOS. (*Producing a wine flask.*) Nay 'tis a sleep from great Sabazius holds me.

XANTH. (*Producing another.*) Aha! and I'm your fellow-votary there.

My lids too felt just now the fierce assault

Of a strong Median nod-compelling sleep.

And then I dreamed a dream; such a strange dream!

SOS. And so did I: the strangest e'er I heard of.

But tell yours first. XANTH. Methought a monstrous eagle

Came flying towards the market-place, and there

Seized in its claws a wriggling brassy shield,

And bore it up in triumph to the sky,

And then—Cleonymus fled off and dropped it.

SOS. Why then, Cleonymus is quite a riddle.

15. ἐδόκουν αἰερόν] Of the two dreams, the first is concerned with Cleonymus, the second with Cleon. In the first, a remarkably fine eagle is seen bearing off an αἰετὶς to the sky, when suddenly the eagle changes into Cleonymus the ἀσπίδαποβλής, who of course at once ἀποβάλλει τὴν ἀσπίδα, vilely casts away the shield. There is probably a play (which it is impossible to preserve in an English translation) on the double meaning of αἰετὶς, a shield, and a snake, "nam aquila," as Bergler observes, "serpentes non clypeos rapit"; but even before the name of Cleonymus is introduced, the meaning of αἰετὶς has become restricted to a shield by the use of the epithet ἐπίχαλκον.

16. μέγαν πᾶν] Cleonymus the ῥίψαςπις was a man of great stature, a circumstance which rendered his cowardice at once more conspicuous and more disgraceful. Aristophanes frequently alludes to the fact. In

the Acharnians (88), the ambassadors attempt to convey some notion of the prodigious size of the bird served up for their dinner, by declaring that it was thrice as big as Cleonymus. And the Cleonymus-tree which the Birds (1475) discovered in their wanderings, the tree which shed shields instead of leaves, was a large tree with no heart, δειλὸν καὶ μέγα. And see infra 592 ὁ μέγας οὗτος Κολακώνυμος ἀσπίδαποβλής.

20. γρίφου] ἀντὶ τοῦ παροινίου ζητήματος. . . γρίφοι δὲ λέγεται τὰ ἐν τοῖς συμποσίοις προβαλλόμενα αἰνιγματώδη ζητήματα. —Scholiast. Riddles were the popular amusement at feasts and wine-parties. Hence the use of the word συμποταίς here. And hence in the tenth book of Athenaeus, where there is a large collection of ancient riddles, we meet with such expressions as γρίφους παρὰ πότον (x. 70), γριφεύειν παρὰ πότον (x. 74), and the like. Compare the case of Samson

ΞΑ. πῶς δὴ; ΣΩ. προσερεῖ τις τοῖσι συμπόταις λέγων,  
τί ταῦτόν ἐν γῇ τ' ἀπέβαλεν κἀν οὐρανῷ  
κἀν τῇ θαλάττῃ θηρίον τὴν ἀσπίδα;

ΞΑ. οἴμοι, τί δῆτά μοι κακὸν γενήσεται

ιδόντι τοιοῦτον ἐνύπνιον; ΣΩ. μὴ φροντίσης.

25

οὐδὲν γὰρ ἔσται δεινὸν οὐ μὰ τοὺς θεούς.

ΞΑ. δεινὸν γέ πού 'στ' ἄνθρωπος ἀποβαλὼν ὄπλα.

ἀτὰρ σὺ τὸ σὺν αὐτῷ λέξον. ΣΩ. ἀλλ' ἐστὶν μέγα.

περὶ τῆς πόλεως γάρ ἐστι τοῦ σκάφους ὅλου.

ΞΑ. λέγε νυν ἀνύσας τι τὴν τρόπιν τοῦ πράγματος. — *metaph.* (*cf. ref. L.S.J.*)

ΣΩ. ἔδοξέ μοι περὶ πρῶτον ὕπνον ἐν τῇ πυκνῇ

ἐκκλησιάζειν πρόβατα συγκαθήμενα,

βακτηρίας ἔχοντα καὶ τριβώνια.

in the Book of Judges: ἐποίησεν ἐκεῖ Σαμφὼν πότον ἡμέρας ἑπτὰ, . . . καὶ εἶπεν αὐτοῖς Σαμφὼν, Πρόβλημα ὑμῖν προβάλλομαι, καὶ ἔαν ἀπαγγεῖλῃτε αὐτὸ ἐν ταῖς ἑπτὰ ἡμέραις τοῦ πότου κ.τ.λ. (Judges xiv. 10-12. LXX).

22. τί ταῦτόν] Sosias is appropriating a very ancient and well-known riddle, preserved in Athenaeus x. 78 (to which Dobree also refers). The question was τί ταῦτόν ἐν οὐρανῷ, καὶ ἐπὶ γῆς, καὶ ἐν θαλάττῃ; and the answer was "a serpent" or other animal of which there are both land and marine specimens, and which is also a constellation in the sky.

26. οὐδὲν ἔσται δεινόν] *No harm will come of it.* In Alciphron iii. 47, a thief, rejoicing over his lucky escape with his booty, exclaims, Ἐρμῇ κερδῶε καὶ ἀλεξίκακε Ἡράκλεις, ἀπεσώθην. οὐδὲν δεινὸν ἔτι γένοιτο.

28. ἐστὶν μέγα] The first dream was a mere private satire; it affected no

great political interest. The second dream is of high public import; it concerns the general welfare of the state; and indeed bears closely upon the special purpose of the Play. It represents the great demagogue, with his loud, cruel voice (φωνὴ μιὰ), addressing the assembled people, whilst before him sit his devoted adherents—of whom the Heliasts formed so large a part—listening open-mouthed to his harangue, and eager to support whatever proposition he may make.

30. τὴν τρόπιν] Possibly, as Bergler says, there may be a play on the words τὸν τρόπον τοῦ πράγματος; but more probably the expression merely means, "let us get with all speed to the bottom of the matter."

31. ἐν τῇ πυκνῇ συγκαθήμενα] That the Athenians sat whilst the orators addressed them is of course well known, and is frequently noticed by Aristo-



- XANTH. How so?    SOS. A man will ask his boon companions,  
*What is that brute which throws away its shield  
 Alike in air, in ocean, in the field?*
- XANTH. O what mishap awaits me, that have seen  
 So strange a vision?    SOS. Take it not to heart,  
 'Twill be no harm, I swear it by the Gods.
- XANTH. No harm to see a man throw off his shield!  
 But now tell yours.    SOS. Ah, mine's a big one, mine is;  
 About the whole great vessel of the state.
- XANTH. Tell us at once the keel of the affair.
- SOS. 'Twas in my earliest sleep methought I saw  
 A flock of sheep assembled in the Pnyx,  
 Sitting close-packed, with little clokes and staves;

phanes, see Ach. 29, 59; Knights 750, 754, 783, 785; Eccl. 94; 98, &c. Plutarch (Nicias, chap. 7) relates that on one occasion, when the people had taken their seats on the elevated plateau of the Pnyx (τὸν δῆμον καθήμενον ἄνω: cf. Demosthenes, de Corona 219 (p. 285) πᾶς ὁ δῆμος ἄνω καθήτο) Cleon kept them waiting a long time, and at last entered hastily with a garland on his head, and said that he wanted the assembly put off till the next day, for that he was busy, had guests to entertain, and had just been sacrificing. The people took it good-humouredly, rose from their seats, and broke up the assembly. The Scholiast

here explains ἐκκλησιάζειν by εἰς ἐκκλησίαν συνάγειν, which, as Bp. Pearson (on the Creed, Art. ix) pointed out, is an obvious error; it means "to attend an assembly."

33. βακτηρίας κ.τ.λ.] That is to say, the sheep were clad in the ordinary garb of Athenian citizens, ἐκκλησιαζόντων, attending an assembly. For the Athenians (unlike the Spartans) took their sticks with them as well as their clokes. And therefore Praxagora in the Ecclesiazusae, whilst dressing up the women to attend the assembly as men, is careful to see that they are all provided with sticks and clokes:

καὶ μὴν τὰ γ' ἄλλ' ὑμῖν ὁρῶ πεπραγμένα.  
 Λακωνικὰς γὰρ ἔχετε καὶ βακτηρίας  
 καὶ θαίματα τάνδρεῖα (73-5).

And shortly afterwards—

καὶ θαίματα τάνδρεῖα γ' ἅπερ ἐκλέψατε  
 ἱπαναβάλεσθε, κατὰ ταῖς βακτηρίας  
 ἱπερεϊδόμεναι βαδίζετε (275-7).

κᾶπεται τούτοις τοῖσι προβάτοις μούδδκει  
 δημηγορεῖν φάλαινα πανδοκεύτρια, 'a sea-monster ready to take  
 < sp. ref. L.S.J. > ἔχουσα φωνήν ἔμπερημένης ὕος. 'all in' < sp. ref. L.S.J. > <sup>35</sup>

ΞΑ. αἰβοῖ. ΣΩ. τί ἐστι; ΞΑ. παῦε παῦε, μὴ λέγε.

ᾄξει κάκιστον τούνύπνιον βύρσης σαπρᾶς.

ΣΩ. εἶθ' ἢ μιὰρὰ φάλαιν' ἔχουσα τρυτάνην

ἴστη βόειον δημόν. ΞΑ. οἴμοι δέιλαιος.

τὸν Δῆμον ἡμῶν βούλεται δυστάναι. - < sp. ref. L.S.J. >

40

35. φάλαινα πανδοκεύτρια] In Juvenal x. 14 "Quanto delphinis balaena Britannica major," the name balaena (the Latin form of φάλαινα) is generally taken to signify a grampus; and no doubt the epithet πανδοκεύτρια is as applicable to the grampus as to other cetaceans. "It is a very wolf in its constant hunger," says a recent writer, "and commits great havoc among the larger fish, such as the cod, the skate, and the halibut. Even the smaller porpoises and dolphins fall victims to the insatiable appetite of the grampus." (Wood's Natural History, i. 544.) Nor, if we are to give credit to the concurrent testimony of ancient witnesses, was the rapacity of Cleon less boundless than that of a grampus or an omnivorous cormorant (Clouds 591). The Knights of course is full to overflowing of imputations of this nature. In the Acharnians (line 6) a special instance is mentioned, which is also recorded by Theopompus, παρὰ τῶν νησιωτῶν ἔλαβε πέντε τάλαντα ὁ Κλέων ἵνα πείσῃ τοὺς Ἀθηναίους κουφίσαι αὐτοὺς τῆς εἰσφορᾶς. αἰσθόμενοι δὲ οἱ ἱππεῖς ἀντέλεγον καὶ ἀπήτησαν αὐτόν. μέμνηται Θεόπομπος.—Scholiast at Ach. 6. Aelian (Var. Hist. x. 17) says, λέγει Κριτίας . . . Κλέωνι πρὸ τοῦ παρελθεῖν

ἐπὶ τὰ κοινὰ, μηδὲν τῶν οἰκείων ἐλευθέρων εἶναι· μετὰ δέ, πενήκοντα (alii ἑκατὸν) τάλαντων τὸν οἶκον ἀπέλιπε (left an estate of 50 or 100 talents). Plutarch (Nicias, chap. 2) says that the πλεονεξία of Cleon drove men over to the party of Nicias. And in his Praecepta gerendae Reipublicae xiii, after relating that Cleon, when he first engaged in politics, dissolved all his private friendships, he adds, "it had been better had he cast out of his soul his love of wealth and brawling, had he purged himself from envy and malice, for states require not the friendless and companionless, but the wise and good. And Cleon, though he discarded his friends, yet kept a hundred flatterers to beslave around his head." See also the Scholiast on Lucian's Timon 30.

36. φωνὴν ἔμπερημένης ὕος] The voice of a burnt (Lysistrata 322), singed or scalded sow. This high-pitched truculent voice is everywhere put prominently forward in the Aristophanic portrait of Cleon. In the Knights 218, when setting up a rival to Cleon, he specifies a φωνὴ μιὰρὰ as the very first qualification for a successful demagogue. In the same Play Cleon is described as κεκράκτης,

Then to these sheep I heard, or seemed to hear  
 An all-receptive grampus holding forth  
 In tone and accents like a scalded pig.

XANTH. Phuegh! Sos. Eh? XANTH. Stop, stop, don't tell us any more.  
 Your dream smells horribly of putrid hides.

SOS. Then the vile grampus, scales in hand, weighed out  
 Bits of fat beef, cut up. XANTH. Woe worth the day!  
 He means to cut our city up in bits.

Κυκλοβόρου φωνὴν ἔχων (137, cf. Id. 286, 304, 487, 1018), and his final doom (1403) is to bawl in rivalry with prostitutes and watermen. So infra 596, he is described as κεκραξιδάμας, and infra 1034, and Peace 757, as having φωνὴν χαράδρας ἄλεθρον τετοκνίας. And this loud voice accorded well with his violent and excited manner of speaking. "He was the first," says Plutarch (Nicias, chap. 8; Tiberius Gracchus, chap. 2), "who banished decorum from the bema, rushing to and fro while he spoke, shouting at the top of his voice (πρῶτος ἐν τῷ δημηγορεῖν ἀνακραγὼν), throwing back his cloke, and slapping his thigh." What an innovation this was upon the established mode of oratory may be judged from the statement of Aeschines, adv. Timarchum 25 (p. 4). The Scholiast on Lucian's Timon 30, says of Cleon, πρῶτος δημηγορῶν ἀνέκραγεν ἐπὶ τοῦ βήματος καὶ ἐλοιδορήσατο. . . . εἶχε δὲ καὶ φωνὴν μεγάλην (a passage partly borrowed from the Polity of Athens, chap. 28). Thucydides (iii. 36) calls him βιαιότατος τῶν πολιτῶν.

37. αἰβοί] The double hint, from the boundless rapacity and the vociferous tones of the portent, has disclosed the

secret; and Xanthias perceives that the φάλαυνα πανδοκείτρια can be no other than ὁ βυρσοπώλης ὃς ἐκύκα τὴν Ἑλλάδα. Bergler refers to Knights 892, where Demus, flinging away in disgust the χιτῶν which Cleon had put on him, says, αἰβοί· οὐκ ἐς κόρακας ἀποφθερεῖ, βύρσης κάκιστον ὄζων; And indeed Aristophanes is constantly alluding to Cleon's unsavoury trade. See infra 1035, and the Knights passim. For the expression παῦε παῦε μὴ λέγε, see Peace 648.

40. βόειον δημόν] Bergler refers to Knights 954, for a similar play on the words δημὸς, fat, and δῆμος, the people.

41. διστάναι] To split up, sever into parts. The expression τὸν Δῆμον διστάναι is here commonly taken in the metaphorical sense of sowing discord and division amongst the people. And this may no doubt be its meaning. It is however to be observed that in Knights 818, Cleon is described as διατευχίζων in contrast to Themistocles, to whom Aristophanes seems always to attribute the project of the long walls which blended the Peiraeus and Athens into one great city. And I cannot help thinking that here too Aristophanes is alluding to some scheme of internal fortification



ΣΩ. ἐδόκει δέ μοι Θέωρος αὐτῆς πλησίον  
χαμαὶ καθῆσθαι, τὴν κεφαλὴν κόρακος ἔχων.  
εἴτ' Ἀλκιβιάδης εἶπε πρὸς με τραυλίσας·  
ὀλᾶς; Θέωλος τὴν κεφαλὴν κόλακος ἔχει.

45

ΞΑ. ὀρθῶς γε τοῦτ' Ἀλκιβιάδης ἐτραύλισεν.

ΣΩ. οὐκ οὖν ἐκεῖν' ἀλλόκοτον, ὁ Θέωρος κόραξ  
γιγνόμενος; ΞΑ. ἥκιστ', ἀλλ' ἄριστον. ΣΩ. πῶς; ΞΑ. ὅπως;  
ἄνθρωπος ὦν εἴτ' ἐγένετ' ἐξαίφνης κόραξ·  
οὐκ οὖν ἐναργὲς τοῦτο συμβάλλειν, ὅτι - <αρ. ref. l. s. J.>  
ἀρθεῖς ἀφ' ἡμῶν ἐς κόρακας οἰχθήσεται;

50

ΣΩ. εἴτ' οὐκ ἐγὼ δοὺς δὴ ὀβολῶ μισθώσομαι

<αρ. ref. l. s. J> οὕτως ὑποκρινόμενον ὀσφῶς ὀνειράτα;

ΞΑ. φέρε νυν κατεῖπω τοῖς θεαταῖς τὸν λόγον, <αρ. ref. l. s. J.>

which Cleon had proposed, and which would have had the effect of splitting up the city into distinct wards, each with its own separate circumvallation.

42. Θέωρος] Theorus was one of the hundred flatterers (κόλακες), see infra 1033, who hung and fluttered about the more powerful demagogue. See infra 418 and 1236. In the present pantomimic vision he is represented with the head of a crow (τὴν κεφαλὴν κόρακος ἔχων) keeping close to his great patron (αὐτῆς πλησίον), and indeed seated at the very foot of the Bema.

44. Ἀλκιβιάδης] This passage, as Brunck observes, is cited by Plutarch at the commencement of his Life of Alcibiades. Plutarch says that the lisp of Alcibiades was very graceful and winning, and lent a singular charm and persuasiveness to his speech.

45. κόλακος] The happy lisp of Alcibiades has affixed to Theorus his true designation, κόλαξ, a flatterer. The simi-

larity of the two words κόραξ and κόλαξ afforded a ready opening for Hellenic wit. Brunck refers to an epigram of Palladas (Anthology 32), 'Ρῶ καὶ λάμβδα μόνον κόρακας κολάκων διορίζει, and a maxim of Diogenes, recorded by Athenaeus vi. 65. "It is far better," said Diogenes, "to go to the crows than to the flatterers, πολὺν κρεῖττον ἐς κόρακας ἀπελθεῖν ἢ ἐς κολάκας, for those indeed devour you when dead, but these while you are yet alive." I may add Lucian's Timon 48, where Philides says, χαῖρε, ὦ δέσποτα, καὶ ὅπως τοὺς μαρούς τούτους κολάκας φυλάξῃ, τοὺς ἐπὶ τῆς τραπέζης μόνον, τὰ ἄλλα δὲ κοράκων οὐδὲν διαφέροντας. Bergler thinks that a further pun is intended in the name Θέωλος quasi a θεὸς et ὄλλυμι perdo, ut ἐξώλης, &c.: and compares the expression Θεώρον θεοσεχθρία infra 418.

47. ἀλλόκοτον] Portentous, or in Scottish phraseology, uncanny. The word is particularly applicable to strange and

- Sos. Methought beside him, on the ground, I saw  
Theorus seated, with a raven's head.  
Then Alcibiades lisped out to me,  
*Cwemark! Theocwus has a cwaven's head.*
- XANTH. Well lisped! and rightly, Alcibiades!
- Sos. But is not this ill-omened, that a man  
Turn to a crow? XANTH. Nay, excellent. Sos. How? XANTH. How!  
Being a man he straight becomes a crow:  
Is it not obvious to conjecture that  
He's going to leave us, going to the crows?
- Sos. Shall I not pay two obols then, and hire  
One who so cleverly interprets dreams?
- XANTH. Come, let me tell the story to the audience

unnatural changes of form. *Κράτης ἐπὶ  
δνείματος ἡλλαγμένου καὶ τερατώδους*, Phry-  
nichus (*προπαρασκ.* Σοφιστ. MS. cited by  
Ruhnken, Timaeus sub voc.). (So Lu-  
cian, *Hermotimus* 44, 72, 74, *Zeuxis* 3.  
*Quomodo Historia Scribenda* 10. 20.)

51. *ἐς κόρακας*] The expression "going  
to the crows"—the equivalent of our  
vulgar phrase "going to the dogs"—  
supplied the material for innumerable  
jokes, see Peace 117, and note there.

52. *δύ' ὀβολῶ*] This seems to have  
been the recognized charge of these  
practitioners. Dindorf refers to Lobeck  
(*Aglaophamus*, p. 253), who cites Lucian,  
*Deorum Concilium* 12 *θεσπιωδεῖ ὁ γε-  
ναῖος τοῖν δυοῖν ὀβολοῖν ἕνεκα*, and Max.  
Tyr. xix, p. 362 *τῶν ἐν τοῖς κύκλοις ἀγει-  
ρόντων οἱ δυοῖν ὀβολοῖν τῇ προστυχόντι  
ἀποθεσπίζουσι*. *Limenterus* in Alciphron  
iii. 59 (to which Dobree also refers)  
is more liberal. He dreamed that he  
was Ganymede clothed in princely  
apparel, and borne by an eagle to the

gates of heaven, when lo! a thunderbolt  
fell, and as they came crashing down-  
wards, the eagle was no longer an eagle  
but a carrion vulture, and the dreamer  
was no longer Ganymede in gorgeous  
array, but himself, the parasite *Limenterus*,  
as naked as his mother bore him. And  
he is prepared to give no less than  
two drachmas to any one of the tribe  
*τῶν τοὺς δνείρους ὑποκρίνεσθαι ὑπισχνου-  
μένων*, who will show him the inter-  
pretation of the dream. Cf. Lucian's  
*Alexander* 19.

54. *τὸν λόγον*] Aristophanes uses *λόγον*,  
as Plautus *argumentum*, to denote not  
the actual plot or story which he is  
about to unfold, but the preliminary  
circumstances, a knowledge of which  
is requisite for the right understanding  
of the Play. See Peace 50; where (as  
also in the *Knights*) Aristophanes follows  
the same inartificial method, which he  
here employs, for putting the audience  
in possession of these preliminary facts.

ὀλίγ' ἄτθ' ὑπειπὼν πρῶτον αὐτοῖσιν ταδὶ, - <scr. ref. L.S.J. > 55  
 μηδὲν παρ' ἡμῶν προσδοκᾷ λίαν μέγα, <scr. ref. L.S.J. >  
 μηδ' αὖ γέλωτα Μεγαρόθεν κεκλεμμένον.

ἡμῖν γὰρ οὐκ ἔστ' οὐδὲ κάρυ' ἐκ φορμίδος  
 δούλω διαρριπτοῦντε τοῖς θεωμένοις,

οὔθ' Ἡρακλῆς τὸ δεῖπνον ἔξαπατῶμενος, <scr. ref. L.S.J. > 60

οὐδ' αὖθις ἄνασελγαινόμενος Εὐριπίδης·

οὐδ' εἰ Κλέων γ' ἐλαμψε τῆς τύχης χάριν,

The ὀλίγ' ἄτθ' ὑπειπὼν πρῶτον of the next line is similar to the *Huic argumento antelodium quidem hoc fuit* of Plautus, *Menaechm.* Prologue 13.

57. Μεγαρόθεν] The Athenian dramatists were fond of contrasting their own

τὸ σκῶμ' ἀσελγὲς καὶ Μεγαρικὸν καὶ σφόδρα  
 ψυχρὸν,

which is given more fully by Aspasius on the *Ethics* iv. 2 (to which Porson refers). And Aspasius adds, διασύρονται γὰρ οἱ Μεγαρεῖς ἐν κωμῳδίᾳ, ἐπεὶ καὶ ἀντιποιοῦνται αὐτῆς, ὡς παρ' αὐτοῖς εὐρεθείσης (cf. Aristotle's *Poetics* 3; Müller's Do-

cultivated and highly finished performances, with the rude and homely tricks wherewith the primitive comedians of Megara sought to divert their audience. The Scholiast cites a passage from the *Προσπάλτιοι* of Eupolis,

rians iv, chap. 7) εἶγε καὶ Σουσαρίων ὁ κατάρξας κωμῳδίας Μεγαρεῖς· ὡς φορτικοὶ τοίνυν καὶ ψυχροὶ διαβάλλονται. And after referring to this passage of Aristophanes, he continues, ἀλλὰ καὶ Ἐκφαντίδης παλαιότατος τῶν ἀρχαίων ποιητῆς φησι

Μεγαρικῆς κωμῳδίας  
 ᾧσμ' οὐ δίδेम' ἥσυχνόμεν  
 τὸ δρᾶμα Μεγαρικὸν ποιεῖν.

And Bergler compares the expression Μεγαρικά τις μαχανὰ in the *Acharnians* 738.

58. κάρνα] The Athenians employed κάρνα as the generic name for every species of nut. οἱ Ἀττικοὶ κοινῶς πάντα τὰ

ἀκρόδρυα κάρνα λέγουσιν, *Athenaeus* ii. 38. Brunck observes that the practice here disclaimed (though apparently adopted in the *Peace* 962) is expressly censured in the *Plutus* 797 :

ἔπειτα καὶ τὸν φόρτον ἐκφύγομεν ἄν.  
 οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ  
 ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις  
 προβαλόντ', ἐπὶ τούτοις εἶτ' ἀναγκάζειν γελᾶν.

For in fact all this scrambling for bonbons, these stock jokes on Heracles, this Megaric buffoonery, formed part of the φόρτος, the vulgar rubbish which Aristo-

phanes had endeavoured to sweep from the Athenian stage. See the *Parabases* of the *Clouds*, and the *Peace*, and the notes there. The φορτικοὶ were too



With just these few remarks, by way of preface.  
 Expect not from us something mighty grand,  
 Nor yet some mirth purloined from Megara.  
 We have no brace of servants here, to scatter  
 Nuts from their basket out among the audience,  
 No Heracles defrauded of his supper,  
 Nor yet Euripides besmirched again ;  
 No, nor though Cleon shine, by fortune's favour,

strong for him however. He was unsuccessful with his favourite comedy of the Clouds, ὑπ' ἀνδρῶν φορτικῶν ἡττηθεῖς, and he is now compelled to accommodate himself in some degree to the lower tastes of his audience, although his Play is still, he protests, very far superior to the ordinary φορτικὴ κωμῳδία.

60. Ἡρακλῆς] ἐν τοῖς πρὸ τούτου δεδιδαγμένοις δράμασιν εἰς τὴν Ἡρακλέους ἀπληστοίαν πολλὰ προείρηται. ποιοῦσι δὲ τὸν Ἡρακλία γελοίου χάριν κεκλημένον εἰς δειπνον καὶ δυσχεραίνοντα διὰ τὸ βραδέως αὐτῷ παρατιθέναι τὰ ὄψα. — Scholiast. See Peace 741, and the note there.

61. ἀνασελγαινόμενος] This word would mean, if the passive participle, *treated insolently again*, and if the middle, *behaving insolently again*. The former interpretation is generally adopted; and having regard to the passive participle in the preceding line, and to the character in which Euripides is portrayed as well in the Acharnians as in the later plays of Aristophanes, I think that it is undoubtedly the true one. The Scholiast explains the word by κατακωμωδοῦμενος, ὑβριζόμενος.

62. Κλέων] At the time when the Wasps was exhibited, there was an unusual stir and activity in the docks and

arsenals of Athens; a great fleet was being equipped in Peiraeus; a splendid army was mustering in the city. They were bound for the coasts of Thrace; and the commander-in-chief was to be none other than Cleon. His success at Sphacteria had been followed by the entire defeat of the Athenian troops under their regular officers at Delium; and now he was to be once more allowed to try his fortune in the field of battle. And had he again returned victorious, he would no doubt have become the most considerable personage in Hellas. The conjunction of Demagogue and General in one person had at all times been regarded as of evil omen to liberty; for, as Aristotle says, ἐπὶ τῶν ἀρχαίων, ὅτε γένοιτο ὁ αὐτὸς δημαγωγὸς καὶ στρατηγός, εἰς τυραννίδα μετέβαλλον, Pol. v. 5. (And see Polity of Athens, chap. 22.) It is to this new and brilliant exaltation of Cleon that Aristophanes in my judgement alluding in the text, and again in lines 1234, 1235. There is not the slightest ground for Reiske's notion that "Cleon" was the original name of the Knights, and that Aristophanes is here referring to the success of his own comedy. As to μὲν τωτεύσομεν see the note on Peace 236.

αὐθις τὸν αὐτὸν ἄνδρα μὴ τυττωτέυσομεν' < αρ. ρη. L. S. I. >

ἀλλ' ἔστιν ἡμῖν λογίδιον γνώμην ἔχον,

ὑμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον,

65

κωμωδίας δὲ φορτικῆς σοφώτερον.

ἔστιν γὰρ ἡμῖν δεσπότης ἐκείνοσι

ἄνω καθεύδων, ὁ μέγας, οὐπὶ τοῦ τέγους.

οὗτος φυλάττειν τὸν πατέρ' ἐπέταξε νῶν,

ἔνδον καθείρξας, ἵνα θύραζε μὴ 'ξίη.

70

νόσον γὰρ ὁ πατήρ ἀλλόκοτον αὐτοῦ νοσεῖ,

ἦν οὐδ' ἂν εἰς γνώη ποτ' οὐδ' ἂν ξυμβάλοι.

εἰ μὴ πύθοιθ' ἡμῶν· ἐπεὶ τοπάζετε.

'Αμυνίας μὲν ὁ Προνάπους φῆσ' οὐτοσὶ

εἶναι φιλόκυβον αὐτόν· ἀλλ' οὐδὲν λέγει.

75

ΣΩ. μὰ Δί', ἀλλ' ἀφ' αὐτοῦ τὴν νόσον τεκμαίρεται.

ΞΑ. οὐκ, ἀλλὰ φιλο μὲν ἔστιν ἀρχὴ τοῦ κακοῦ.

ὁδὶ δέ φησι Σωσίας πρὸς Δερκύλον

εἶναι φιλοπότην αὐτόν. ΣΩ. οὐδαμῶς γ', ἐπεὶ

65. ὑμῶν οὐχὶ δεξιώτερον] As had been the case, he means, with the Clouds.

68. οὐπὶ τοῦ τέγους] Bdelycleon is sleeping on the flat roof of the house. Cf. Clouds 1502; Lysistrata 389, 395. And compare the ἐπὶ τοῦ δώματος, on the house-top, of the LXX and Evangelists. The explanation of the Scholiast, ἐπὶ ὑπερφόνου, although adopted by every commentator, is unquestionably erroneous; it is manifest from 143-8 infra that Bdelycleon is actually on the roof; and indeed the line before us admits of no other interpretation.

74. 'Αμυνίας] Aristophanes avails himself of the opportunity to make certain of the spectators suggest the vices to which they themselves were addicted.

Amynias was a gambler, Dercylus a drunkard, Nicostratus a slave to superstition. For Amynias, see the note on 1267 infra.

77. φιλο] Lucian (Piscator 20), on his trial before Philosophy, is called upon to state his name and occupation. "I am a μισαλαζών," he says, "and a μισογόνος and a μισοφενδῆς, and a μισότυφος, and in a word μισῶ πᾶν τὸ τοιούτῳ εἶδος τῶν μιαιφόνων ἀνθρώπων." "Goodness!" says Philosophy, "what a lot of hates there are in your profession!" "That's true," says Lucian, "not but what I follow the opposite profession as well; that I mean, which begins with φιλο (λέγω δὴ τὴν ἀπὸ τοῦ φιλω τὴν ἀρχὴν ἔχουσαν); for I am φιλαλήθης and φιλόκαλος

Will we to mincemeat chop the man again.  
 Ours is a little tale, with meaning in it,  
 Not too refined and exquisite for you,  
 Yet wittier far than vulgar comedy.  
 You see that great big man, the man asleep  
 Up on the roof, aloft: well, that's our master.  
 He keeps his father here, shut up within,  
 And bids us guard him that he stir not out.  
 For he, the father, has a strange disease,  
 Which none of you will know, or yet conjecture,  
 Unless we tell: else, if you think so, guess.  
 Amynias there, the son of Pronapes,  
 Says he's a dice-lover: but he's quite out.

Sos. Ah, he conjectures from his own disease.

XANTH. Nay, but the word does really end with -lover.

Then Sosias here observes to Dercylus,

That 'tis a DRINK-lover. Sos. Confound it, no:

and φιλαπλοϊκός, and the like." With also Eur. Troades 989, 990:  
 the expression ἀρχὴ τοῦ κακοῦ compare

τὰ μῶρα γὰρ πάντ' ἐστὶν Ἀφροδίτῃ βροτοῖς,  
 καὶ τοῦνομι' ὁρθῶς ἀφροσύνης ἄρχει θεῆς.

78. ὁδὶ Σωσίας] Apart from the question whether any spectator is likely to have borne the name of Sosias, there is, I think, quite sufficient to convince us that Xanthias is here mischievously putting words into the mouth not of any spectator, but of his fellow-slave; viz. (1) the identity of the name; (2) the use of the pronoun ὁδὶ, which could hardly have been intended to designate another Sosias farther from the speaker; (3) the disease mentioned, which was in fact the fellow-slave's disease, so that he too would be ἀφ' αὐτοῦ τὴν νόσον τεκμαι-

ρόμενος; (4) the ready retort of the fellow-slave, not repudiating but accepting the imputation; ὡς μεθυστῆς, says the Scholiast, ὁ οἰκέτης ἐπαινεῖ τὴν μέθην; (5) the circumstance that Sosias is represented, not as guessing on his own account (like Amynias and Nicostratus), but merely as prompting a spectator to make a wrong guess. And (6) it is to be observed that in each of these jests, one spectator, and one only, is held up to ridicule; and here we have the vice of winebibbing imputed to Dercylus.



- αὕτη γε χρηστῶν ἐστὶν ἀνδρῶν ἡ νόσος. 80
- ΞΑ. Νικόστρατος δ' αὖ φησιν ὁ Σκαμβωνίδης  
εἶναι φιλοθύτην αὐτὸν ἢ φιλόξενον.
- ΣΩ. μὰ τὸν κύν', ὦ Νικόστρατ', οὐ φιλόξενος,  
ἐπεὶ καταπύγων ἐστὶν ὃ γε Φιλόξενος.
- ΞΑ. ἄλλως φλυαρεῖτ'. οὐ γὰρ ἐξευρήσετε. 85
- εἰ δὴ 'πιθυμεῖτ' εἰδέναι, σιγᾶτε νῦν.  
φράσω γὰρ ἤδη τὴν νόσον τοῦ δεσπότου.  
φιληλιαστής ἐστιν ὡς οὐδεὶς ἀνὴρ,  
ἐρᾷ τε τοῦτου τοῦ δικάζειν, καὶ στένει,  
ἦν μὴ 'πὶ τοῦ πρώτου καθίζηται ξύλου. 90
- ὑπνου δ' ὄρᾳ τῆς νυκτὸς οὐδὲ πασπάλην.  
ἦν δ' οὖν καταμύσῃ κὰν ἄχνην, ὅμως ἐκεῖ  
ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλεψύδραν.  
ὑπὸ τοῦ δὲ τὴν ψῆφόν γ' ἔχειν εἰωθέναι  
τοὺς τρεῖς ξυνέχων τῶν δακτύλων ἀνίσταται, 95
- ὥσπερ λιβανωτὸν ἐπιτιθεῖς νομηνίᾳ.  
καὶ νῆ Δε' ἦν ἰδη γέ που γεγραμμένον

81. Νικόστρατος] The Scholiast says, ἐπτόηται οὗτος περὶ τὰς θυσίας καὶ μαντείας, and explains φιλοθύτην as follows:—Φιλοθύται εἰσὶν οἱ δεισιδαίμονες, καὶ θύουσιν αἰετοῖς θεοῖς, νομίζοντες ἐκ τούτου ἀβλαβεῖς ἔσσεσθαι. Scambonidae was an urban deme, belonging to the tribe Leontis.

82. φιλόξενον] As regards Nicostratus, the joke appears to be exhausted

with the epithet φιλοθύτης. The subsequent guess φιλόξενος is added for the purpose of satirizing the citizen of that name. 'Ο μὲν, says the Scholiast, πρὸς τὸν ἀγαθὸν τρόπον εἶπε τὸ φιλόξενος, ὃ δὲ ὡς κύριον (a proper name) ἤρπασε. καὶ γὰρ ὁ Φιλόξενος ἐκωμωδεῖτο ὡς πόρνος. Εὐπολὶς Πόλεσιν,

ἔστι δὲ τις θήλεια Φιλόξενος ἐκ Διομείων.

83. μὰ τὸν κύν'] This oath is here used as the most appropriate with regard to the shameless profligacy of Philoxenus. In later times it was known as the familiar oath of Socrates; but had it been popularly connected with that philoso-

pher at the date of the Clouds, it would assuredly have formed a feature of the Socratic portrait there.

90. ἐπὶ τοῦ πρώτου ξύλου] In the front row, and so nearest to the parties, the witnesses, and the advocates; a position

That's the disease of honest gentlemen.

XANTH. Then next, Nicostratus of Scambon says,  
It is a sacrifice- or stranger-lover.

SOS. What, like Philoxenus? No, by the dog,  
Not quite so lewd, Nicostratus, as that.

XANTH. Come, you waste words: you'll never find it out,  
So all keep silence if you want to know.  
I'll tell you the disease old master has.  
He is a LAW-COURT-lover, no man like him.  
Judging is what he dotes on, and he weeps  
Unless he sit on the front bench of all.  
At night he gets no sleep, no, not one grain,  
Or if he doze the tiniest speck, his soul  
Flutters in dreams around the water-clock.  
So used he is to holding votes, he wakes  
With thumb and first two fingers closed, as one  
That offers incense on a new moon's day.  
If on a gate is written *Lovely Demus*,

which, in a court consisting of several hundred members, must have been an important consideration to a dicast anxious to take an active part in the proceedings. The expression is used in *Acharnians* 25, with reference to the magistrates elbowing for the first places in the assemblies.

92. *ἐκεῖ*] His mind returns in dreams to the court, and there (in the court, cf. *infra* 104, 765, 770, and not *in somnis* nor *domi*, as Richter supposes) flutters around the official water-clock, wherewith the speeches of the advocates were timed and limited.

95. *τοὺς τρεῖς ξυνέχων*] *τούτοις γὰρ κατέχουσι τὰς ψήφους οἱ δικασταί, τῷ μεγά-*

*λῳ* (the thumb) καὶ τῷ *λιχανῷ* (the fore-finger, *the scooper*, ἀπὸ τοῦ λείχειν) καὶ τῷ μέσῳ.—Scholiast.

97. *γεγραμμένον*] Lovers seem at all times, if we can trust the poets, to have found a pleasure in writing the name of their beloved on such places as gates and walls and smooth-barked trees. The Thracian chieftain in the *Acharnians* (144) is reported to be so devotedly attached to the Athenians, that he spends his time in scribbling on the walls *Ἀθηναῖοι καλοί*. And *Ἰδιον*, says the Scholiast there, *ἐραστῶν ἦν τὰ τῶν ἐρωμένων ὀνόματα γράφειν ἐν τοῖς τοίχοις ἢ δένδροις ἢ φύλλοις, οὕτως* “*Ὁ δεῖνα καλός.*” καὶ παρὰ Καλλιμάχῳ

υἷον Πυριλάμπους ἐν θύρᾳ Δῆμον καλὸν,  
 ἰὼν παρέγραψε πλησίον " κημὸς καλός."  
 τὸν ἀλεκτρυόνα δ', ὃς ἦδ' ἀφ' ἐσπέρας, ἔφη  
 ὅψ' ἐξεγείρειν αὐτὸν ἀναπνευσμένον,  
 παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα.  
 εὐθύς δ' ἀπὸ δορπηστοῦ κέκραγεν ἐμβάδας,  
 κάπειτ' ἐκεῖσ' ἐλθὼν προκαθεύδει πρὸ πάνυ,  
 ὥσπερ λεπὰς προσεχόμενος τῷ κίονι.  
 ὑπὸ δυσκολίας δ' ἅπασι τιμῶν τὴν μακρὰν  
 ὥσπερ μέλιττ' ἢ βομβυλίδς εἰσέρχεται,  
 ὑπὸ τοῖς ὄνυξι κηρὸν ἀναπεπλασμένος.

100

105

ἀλλ' ἐνὶ δὴ φλοιοῖς κεκολαμμένα τόσσα φορεῖτε  
 γράμματα, Κυδίππην ὅσ' ἐρέουσι καλήν.

So the fragment (101) is emended by Bentley and by Pierson from Aristaeus i. 10. Bentley in his note on Callimachus refers to the Amores, ascribed to Lucian (16), where a crazy devotee has fallen in love with the statue of Aphrodite at Cnidus; and soon every wall is inscribed with her name, and every tree proclaims "Beautiful Aphrodite," τοῖχος ἅπας ἐχαράσσετο, καὶ πᾶς μαλακοῦ δένδρον φλοιὸς Ἀφροδίτην καλήν ἐκήρυσσε. The practice is mentioned by Virgil, Ovid, Propertius, and others. And English readers will remember the story of Orlando and Rosalind in Shakespeare's As You Like It.

98. υἷον Πυριλάμπους Δῆμον] Demus, the son of Pylilampes, was a young man of surpassing grace and beauty, and was at this time "the toast of all the town." "We two," says Socrates to Callicles, in the Gorgias of Plato, chap. 37 (to which Bergler refers), "we two are in love, each with two persons; I with Alcibiades and

Philosophy; you with Demus the son of Pylilampes, and Demus the Athenian people. And just as you mould your own opinions to suit the views of your favourites; so must I listen to the voice of Philosophy, and form my opinions accordingly." Cf. Id. chap. 68, and Charmides, chap. 6. Many passages relating to this Athenian Apollo (as his admirers called him) and his father are collected by the Commentators here and on the Gorgias; Lysias, Orat. xix, De Bonis Aristoph. 27 (p. 154); Athenaeus ix, chap. 56; Plutarch's Pericles, chap. 13; Artemon 1, Antholog. Gr.; Libanius pro Salt. xix, p. 500 D. He was a man of rank and fortune; his father had been the intimate friend of Pericles, and both father and son were renowned peacock-fanciers. We hear of Demus in after-life as a trierarch, and receiving the present of a golden goblet as a pledge of friendship from the king of Persia.



Meaning the son of Pyrilamp, he goes  
 And writes beside it *Lovely Verdict-box*.  
 The cock which crew from eventide, he said,  
 Was tampered with, he knew, to call him late,  
 Bribed by officials whose accounts were due.  
 Supper scarce done, he clamours for his shoes,  
 Hurries ere daybreak to the Court, and sleeps  
 Stuck like a limpet to the doorpost there.  
 So sour he is, the long condemning line  
 He marks for all, then homeward like a bee  
 Laden with wax beneath his finger-nails.

99. κημός] This word, which is here employed on account of its similarity to the name of Demus, was the funnel (made of wicker or basket work) through which the dicasts dropped their votes into the verdict-box. κημός ἐστὶ πλέγμα τι, δι' οὗ τὴν δικαστικὴν ψήφον καθέσαν, Scholiast, ἔστι δὲ, says another Scholiast, πλέγμα τι δικτυῶδες καὶ ἡθμῶδες, ἄνωθεν πλατὺ, κάτωθεν στενόν.

100. ἀλεκτρούνα] ἐν ὑπερβολῇ τοῦτο. ἐμέμφετο γὰρ τῷ ἀλέκτορι, φησὶ, καὶ ταῦτα ἐσπέρας κράζοντι, ὡς βραδέως αὐτὸν ἐγείρει. —Scholiast. (In Lucian's *De Gallo* 1, an awakened sleeper rails at a cock which would not wait till morning to crow but ἀφ' ἐσπέρας εὐθὺς ἤδη κέκραγεν.) With what follows Bergler aptly compares the passage in the *Aulularia* of Plautus iii. 7, where the cock had been scratching about in the presence of the intruding cooks, near the spot where the crock of gold was hidden, and Euclio says, "Credo ego edepol illi mercedem gallo pollicitos coquos, Si id palam fecisset." As to the ὑπεύθυνοι see the note

on 571 *infra*.

103. κέκραγεν ἐμβάδας] *Soleas poscit* as Horace, *Sat.* ii. 8. 77, says of a man rising from supper.

105. τῷ κίονι] Probably a pillar in the vestibule of the court, on which (it may be) the outside court-notices were suspended.

106. τιμῶν τὴν μακράν] When an action had been decided against the defendant, it remained for the judges to pronounce the sentence. And in many cases, the prosecutor and the prisoner were each allowed to propose the penalty to be inflicted. In such cases the judges declared their opinions by drawing a line on the πινάκιον τιμητικόν, a tablet faced with wax. Those who were in favour of the severer penalty proposed by the prosecutor drew a long line, those who were in favour of the lighter penalty substituted by the prisoner, drew a short line. Philocleon's δυσκολία (see the note on 1356 *infra*) induced him to award in every instance the penalty demanded by the prosecution.

- ψήφω·ν δὲ δέϊσας μὴ δεηθείη ποτὲ,  
 ἵν' ἔχοι δικάζειν, αἰγιαλὸν ἔνδον τρέφει. 110  
 τοιαῦτ' ἀλύει· νουθετούμενος δ' αἰὲ  
 μᾶλλον δικάζει. τοῦτον οὖν φυλάττομεν  
 μοχλοῖσιν ἐνδήσαντες, ὥς ἂν μὴ ᾒξῃ.  
 ὁ γὰρ υἱὸς αὐτοῦ τὴν νόσον βαρέως φέρει.  
 καὶ πρῶτα μὲν λόγοισι παραμυθούμενος 115  
 ἀνέπειθεν αὐτὸν μὴ φορεῖν τριβώνιον  
 μηδ' ἐξιέναι θύρας· ὁ δ' οὐκ ἐπέιθετο.  
 εἴτ' αὐτὸν ἀπέλου κάκᾰθαιρ', ὁ δ' οὐ μάλα.  
 μετὰ τοῦτ' ἐκορυβάντιζ'· ὁ δ' αὐτῷ τυμπάνῳ  
 ἄξας ἐδίκασεν εἰς τὸ Καινὸν ἐμπεσών. 120  
 ὅτε δὴ δὲ ταύταις ταῖς τελεταῖς οὐκ ὠφέλει,  
 διέπλευσεν εἰς Αἴγιαν· εἴτα ξυλλαβὼν  
 νύκτωρ κατέκλινεν αὐτὸν εἰς Ἀσκληπιοῦ·

110. τρέφει] The Scholiast says, ὡς ἐπὶ ζῶον ἔφη τὸ τρέφει, but it is hardly probable that there is any play on the words αἰγιαλὸν and αἶγα, as Meineke (Vind. Aristoph.) suggests.

111. τοιαῦτ' ἀλύει] A witty parody, as the Scholiast observes, on a passage in Euripides (Stheneboea, *Fragm.* x, Wagner's *Fragm. Trag. Graec.*),

τοιαῦτ' ἀλύει· νουθετούμενος δ' Ἐρως  
 μᾶλλον πίττει.

116. μὴ φορεῖν τριβώνιον] We shall hereafter (1131) see with what difficulty Bdelycleon succeeds on this point, even after the successful course of treatment applied in this play to his father.

118. ὁ δ' οὐ μάλα] Scil. ἐπέιθετο.

119. ἐκορυβάντιζ'] Initiated him into

the wild orgies of Cybele, of which the timbrel (τύμπανον) was the well-known accompaniment. As Catullus writes, in that rapid Galliambic metre which Tennyson's *Boadicea* has for the first time made familiar to English ears,

Niveis citata cepit—manibus leve tympanum,  
 Tympanum, tubam, Cybelle.—tua, mater, initia (Atys 8).

And again,

Sequimini

Phrygiam ad domum Cybelles.—Phrygia ad nemora Deae,  
 Ubi cymbalūm sonat vox—ubi tympana reboant (*Id.* 19).

Lest he lack votes, he keeps, to judge withal,  
 A private pebble-beach secure within.  
 Such is his frenzy, and the more you chide him  
 The more he judges: so with bolts and bars  
 We guard him straitly that he stir not out.  
 For ill the young man brooks his sire's disease.  
 And first he tried by soft emollient words  
 To win him over, not to don the cloke  
 Or walk abroad: but never a jot he yielded.  
 He washed and purged him then: but never a jot.  
 A Corybant next he made him, but old master,  
 Timbrel and all, into the New Court bursts  
 And there sits judging. So when these rites failed,  
 We cross the Strait, and, in Aegina, place him,  
 To sleep the night inside Asclepius' temple:

In the *Lysistrata* (388) Aristophanes connects the timbrels of Cybele with the worship of her son (see note on line 9 *supra*), ὁ τυμπανισμὸς καὶ πυκνοὶ Σαβάξιοι.

120. *Καὐόν*] It is impossible now to determine the names of the ten courts in which the Athenian dicasts held their sittings. The Scholiast here recognizes four only: εἰσὶ δὲ δ', Παράβυστον, Καὐόν, Τρίγωνον, Μέσον. The whole subject is discussed by Schömann (Appendix de Dicasteriis, *Opuscula*, vol. i, p. 220), Fritzsche (*De Sortitione Judicium*), and others, with great care, but without, as I think, any satisfactory result. And it seems not improbable that there were nevertenspecifically appropriated courts,

but that the dicasts were from time to time accommodated in any large halls or other public buildings available and convenient for the purpose.

123. Ἀσκληπιοῦ] Sick persons were placed to spend the night in the Temple of Asclepius, to be recovered of their diseases. In the *Plutus* the experiment is tried upon Plutus himself, with very remarkable success. In the *Curculio* of Plautus, a lover hastens to visit his mistress, whilst Cappadox, into whose power she has fallen, "aegrotus incubat in Aesculapii fano." He summons the bolts to fly back and let his beloved pass through. The serenade is a singular one, and I venture to give a translation of it:

Bolts, bolts, I bow to you, each of you,  
 Ask you, petition you, pray and beseech of you,



ὁ δ' ἀνεφάνη κνεφαῖος ἐπὶ τῇ κιγκλίδι.  
ἐντεῦθεν οὐκέτ' αὐτὸν ἐξεφρείομεν. 125

ὁ δ' ἐξεδίδρασκε διὰ τε τῶν ὑδρορροῶν  
καὶ τῶν ὀπῶν· ἡμεῖς δ' ὅσ' ἦν τετρημένα  
ἐνεβύσαμεν ρακίοισι κάπακτώσαμεν·  
ὁ δ' ὥσπερ εἰς κολοῖδς αὐτῷ παττάλους  
ἐνέκρουεν εἰς τὸν τοίχον, εἴτ' ἐξήλλετο. 130

ἡμεῖς δὲ τὴν αὐλήν ἅπασαν δικτύοις  
καταπετάσαντες ἐν κύκλῳ φυλάττομεν.  
ἔστιν δ' ὄνομα τῷ μὲν γέροντι Φιλοκλέων,  
ναὶ μὰ Δία, τῷ δ' υἱεῖ γε τῷδὲ Βδελυκλέων,  
ἔχων τρόπους φρναγμοσεμνάκους τινάς. 135

ΒΔ. ὦ Ξανθία καὶ Σωσία, καθεύδετε;

ΞΑ. οἶμοι. ΣΩ. τί ἔστι; ΞΑ. Βδελυκλέων ἀνίσταται.

ΒΔ. οὐ περιδραμεῖται σφῶν ταχέως δεῦρ' ἄτερος;

ὁ γὰρ πατὴρ εἰς τὸν ἵπνον εἰσελήλυθεν

Deign on a lover's entreaty to smile.  
Dance, sweet bolts, all grace and activity,  
Dance, like jugglers in Lydian festivity,  
Dance, O dance from the staples awhile.  
Dance from the staples, and send to me, send to me  
Her who is draining my life-blood away.  
O vile bolts, ye heed nor attend to me,  
None of you listens or acts as a friend to me,  
Stark and stiff in your places ye stay.

Their interview is terminated by the too speedy advent of the morn, and the opening of the gates of the Temple to let the patients out. The scene of the Curculio is laid in Epidaurus, which was the head-quarters of the worship of Asclepius; but Aegina was partly inhabited by Epidaurian colonists, and therefore naturally possessed a temple of the special Epidaurian divinity. See Pausanias ii. 30. 1.

124. κιγκλίδι] The κιγκλῖς 'was the little gate or wicket in the low rail, δρύφακτοι, by which the space where the dicasts sat was fenced off from the rest of the Court.

129. κολοῖδς] Jackdaws are still very common at Athens; they build their nests under the eaves of the houses. Dodwell's Tour ii. 40.

134. ναὶ μὰ Δία] The actor no doubt pronounced the word Φιλοκλέων with an

Lo! with the dawn he stands at the Court rails!  
 Then, after that, we let him out no more.  
 But he! he dodged along the pipes and gutters,  
 And so made off: we block up every cranny,  
 Stopping and stuffing them with clouts of rag:  
 Quick he drove pegs into the wall, and clambered  
 Up like an old jackdaw, and so hopped out.  
 Now then, we compass all the house with nets,  
 Spreading them round, and mew him safe within.  
 Well, sirs, Philocleon is the old man's name;  
 Ay truly; and the son's, Bdelycleon:  
 A wondrous high-and-mighty mannered man.

BDELYCLEON. Xanthias and Sosias! are ye fast asleep?

XANTH. O dear! Sos. What now? XANTH. Bdelycleon is up.

BDEL. One of you two run hither instantly,  
 For now my father's got into the kitchen,

intonation designed to bring out distinctly the origin and meaning of the name, "Cleon-lover"; and as the audience give the expected laugh, he subjoins *ναὶ μὰ Δία*, "Ay by my troth it is, so you need not laugh." *τῷδε* is used *δεικτικῶς*, the speaker pointing to Bdelycleon on the top of the house. The names of the two chief characters, Cleon-lover and Cleon-hater, disclose what (notwithstanding the disclaimer in line 63 supra) is the real scope of the comedy before us.

136. ὦ Ξανθία καὶ Σωσία] Their reveries are interrupted by the voice of their master, calling angrily from the housetop: *ἐν ἀπειλητικῇ φωνῇ τοῦτό φησιν*, says the Scholiast. The old dicast within is growing restless as the time for the sitting of the court approaches.

139. ἱπνόν] 'ἱπνός' μέρος τι τῆς οἰκίας οὕτω καλεῖται, τὸ λεγόμενον παρ' ἡμῖν μαγειρεῖον.—λέγεται δὲ κυρίως ἱπνός ἢ κάμινος.—Harpocration s.v. 'ἱπνός κυρίως ἢ κάμινος, νῦν δὲ τὸ μαγειρεῖον φησιν.—Scholiast. See infra 837. Either meaning, *kitchen* or *furnace*, will suit this passage equally well. Philocleon may have crept into the furnace, as Falstaff in the Merry Wives of Windsor (iv. 2) is recommended to "creep into the kilnhole"; and whilst his son is expecting that he will slip through the *τρήμα*, the hole by which the dirty water was discharged from the bath into the street (*αἱ γὰρ πύλοι*, says the Scholiast, *τρώγλας εἶχον ἐπὶ τὴν ὁδὸν πρὸς τὸ τὸ ὕδωρ ἐξέρχασθαι*), the prisoner is in fact clambering up the flue which led from the furnace.

- καὶ μυσπολεῖται καταδεδυκώς. ἀλλ' ἄθρει, 140  
κατὰ τῆς πυέλου τὸ τρήμ' ὅπως μὴ 'κδύσεται·  
σὺ δὲ τῇ θύρᾳ πρόσκεισο. ΣΩ. ταῦτ', ὦ δέσποτα.
- ΒΔ. ἀναξ Πόσειδον, τί ποτ' ἄρ' ἡ κάπνη ψοφεῖ;  
οὗτος, τίς εἶ σύ; ΦΙ. καπνὸς ἔγωγ' ἐξέρχομαι.
- ΒΔ. καπνός; φέρ' ἴδω ξύλου τίνος σύ. ΦΙ. συκίνου. 145
- ΒΔ. νῇ τὸν Δί' ὅσπερ γ' ἐστὶ δριμύτατος καπνῶν.  
ἀτὰρ οὐκ ἐσερρήσεις γε; ποῦ 'σθ' ἡ τηλία;  
δύου πάλιν· φέρ' ἐπαναθῶ σοι καὶ ξύλον.  
ἐνταῦθα νῦν ζῆτει τιν' ἄλλην μηχανήν.  
ἀτὰρ ἄθλιός γ' εἰμ' ὥς ἕτερός γ' οὐδεὶς ἀνὴρ, 150  
ὅστις πατρὸς νῦν Καπνίου κεκλήσομαι.
- ΣΩ. νῦν τὴν θύραν ὠθεῖ. ΒΔ. πίεξέ νυν σφόδρα  
εὖ κἀνδρικῶς· κάγῳ γὰρ ἐνταῦθ' ἔρχομαι.  
καὶ τῆς κατακλείδος ἐπιμελοῦ καὶ τοῦ μοχλοῦ·  
φύλαττέ θ' ὅπως μὴ τὴν βάλανον ἐκτρώξεται. 155
- ΦΙ. τί δράσετ'; οὐκ ἐκφρήσετ', ὦ μιαρῳάται,

140. *μυσπολεῖται*] *Circumvagatur, huc et illuc se versat, tanquam mus: bustles about like a mouse.* This is, in my opinion, the genuine reading, and has been corrupted by copyists into the *μυσπολεῖ τι, μυσπολεῖ τις*, and the like, of the MSS. and editions.

143. *ἡ κάπνη*] Philoleon in his desperation makes four distinct efforts to escape: (1) through the chimney; (2) by breaking open the front door; (3) by the stratagem of the ass; and (4) by springing from the roof. All these efforts being foiled, he retires to an upper chamber and awaits in silence the approach of his associates.

144. *καπνὸς ἔγωγε*] Philoleon speaks from the chimney in a sepulchral voice.

145. *συκίνου*] *δριμύτατος ὁ καπνὸς συκῆς καὶ ἐρινεοῦ καὶ εἴ τι ἄλλο ὁπῶδες· αἰτία δὲ ἡ ὑγρότης.*—Theophrastus, *Hist. Plant.* v. 9. 5. 'Ἡ δὲ δριμύτης τοῦ καπνοῦ κατὰ τὴν ὑγρότητα τὴν ἐκάστου διὸ καὶ ἀπὸ τῶν συκίνων δριμύς· ὁπῶδέσταιον γάρ.—Id. *Fragm. de Igne*, segm. 72. *τῆς συκῆς τὸ ξύλον ὁπῶδες ἐστίν· ὥστε καίόμενον μὲν ἐκδιδόναι δριμύτατον καπνόν.*—Plutarch, *Symposiacs* v. 9. These, I suppose, are the passages to which Florent Chretien in general terms alludes. There is also, no doubt, a reference here to the informers (*συκοφάνται*); whose name was the source of so many Aristophanic puns; and who seem to have been regarded as the necessary concomitants of an Athenian Law-court. And so Eusta-



Scurrying, mouselike, somewhere. Mind he don't

Slip through the hole for turning off the water.

And you, keep pressing at the door. Sos. Ay, ay, sir.

BDEL. O heavens! what's that? what makes the chimney rumble?

Hallo, sir! who are you? PHILOCLEON. I'm smoke escaping.

BDEL. Smoke? of what wood? PHIL. I'm of the fig-tree panel.

BDEL. Ay, and there's no more stinging smoke than that.

Come, trundle back: what, won't you? where's the board?

In with you! nay, I'll clap this log on too.

There now, invent some other stratagem.

But I'm the wretchedest man that ever was;

They'll call me now the son of Chimney-smoked.

SOS. He's at the door now, pushing. BDEL. Press it back then

With all your force: I'm coming there directly.

And O be careful of the bolt and bar,

And mind he does not nibble off the door-pin.

PHIL. (*Within.*) Let me out, villains! let me out to judge.

thus (cited by Brunck) long ago observed. τοῖς δέ τε φευκτέοις καπνοῖς ἐναριθμητέον καὶ τὸν κωμικενόμενον ἀπὸ συκῶν εἶναι, καὶ αἰνιτιζόμενον τὸν συκοφάντην, ὃς οὐ βλέφαρα δάκνων λυπεῖ, ἀλλὰ ψυχὴν αὐτήν.—Eust. at Odys. xii. 219.

151. Καπνίου] Why Bdelycleon should have displayed so much disgust at the prospect of being called υἱὸς Καπνίου is a mystery. There was, as the Scholiast observes, a wine so called; a wine of Beneventum, so tart and bitter as to bring tears into the eyes. Again, the old comedian Ephantides (mentioned in the note on 57 supra) received the nickname of Καπνίας from his age and obscurity; see Hesychius s.v. But I do not see that these suggestions afford any

solution of the difficulty. And it seems to me more probable that Καπνίας was the name of some disreputable Athenian of the day.

152. ΣΩ. νῦν τὴν θύραν ὥθει] So I think we should read. Whilst the attention of the besiegers is diverted to the chimney, Philocleon attempts a sally through the door. Sosias calls out; and Bdelycleon at once descends to his assistance.

155. βάλανον ἐκτρώξεται] There is probably here, as Conz and Mitchell suppose, a play on the double meaning of the word βάλανος, which signifies (1) an acorn, and (2) a door-pin. It might perhaps be translated the *nut* of the bolt.

- δικάσοντά μ', ἀλλ' ἐκφεύξεται Δρακοντίδης;
- ΒΔ. σὺ δὲ τοῦτο βαρέως ἂν φέροις; ΦΙ. ὁ γὰρ θεὸς  
μαντευομένῳ μὴ χρεῖσεν ἐν Δελφοῖς ποτὲ,  
ὅταν τις ἐκφύγῃ μ', ἀποσκληῖναι τότε. 160
- ΒΔ. Ἀπολλὸν ἀποτρόπαιε, τοῦ μαντεύματος.
- ΦΙ. ἴθι', ἀντιβόλῳ σ', ἔκφρες με, μὴ διαρραγῶ.
- ΒΔ. μὰ τὸν Ποσειδῶ, Φιλοκλέων, οὐδέποτε γε.
- ΦΙ. διατρώξομαι τοῖνυν ὁδὰξ τὸ δίκτυον.
- ΒΔ. ἀλλ' οὐκ ἔχεις ὀδόντας. ΦΙ. οἴμοι δεῖλαιος·  
πῶς ἂν σ' ἀποκτείναιμι; πῶς; δότε μοι ξίφος  
ὅπως τάχιστ', ἢ πινάκιον τιμητικόν. 165
- ΒΔ. ἄνθρωπος οὗτος μέγα τι δρασεῖει κακόν.
- ΦΙ. μὰ τὸν Δί' οὐ δῆτ', ἀλλ' ἀποδόσθαι βούλομαι  
τὸν ὄνον ἄγων αὐτοῖσι τοῖς κανθηλίοις·  
νουμηνία γάρ ἐστιν. ΒΔ. οὐκ οὐκ ἔγω  
αὐτὸν ἀποδοίμην δῆτ' ἂν; ΦΙ. οὐχ ὥσπερ γ' ἐγώ. 170
- ΒΔ. μὰ Δί', ἀλλ' ἄμεινον. ἀλλὰ τὸν ὄνον ἔξαγε.
- ΞΑ. οἷαν πρόφασιν καθῆκεν, ὡς εἰρωνικῶς,  
ἵν' αὐτὸν ἐκπέμψεις. ΒΔ. ἀλλ' οὐκ ἔσπασεν  
ταύτη γ'· ἐγὼ γὰρ ἡσθόμην τεχνωμένου.  
ἀλλ' εἰσιῶν μοι τὸν ὄνον ἐξάγειν δοκῶ,  
ὅπως ἂν ὁ γέρων μὴδὲ παρακύψῃ πάλιν. 175

157. Δρακοντίδης] Apparently some noted culprit. The name was not an uncommon one at Athens.

161. Ἀπολλὸν ἀποτρόπαιε] Bergler compares Birds 61 Ἀπολλὸν ἀποτρόπαιε, τοῦ χασμήματος. In such phrases as Ἀπολλὸν ἀποτρόπαιε, Ἡρακλῆϊς ἀλεξίκακε, and the like, the epithet denotes the attribute in respect of which the invocation is made. ἀποσκληῖναι, properly to wither away, die of hunger, frequently means simply to perish. See Hemster-

huys on Lucian's 27th Dialogue of the Dead, (7).

168. μέγα τι δρασεῖει κακόν] δρᾶν τι κακόν, κακόν τι ποιῆσαι, are expressions used infra 322, 340, with reference to that dicastic vengeance which Philocleon's call for his πινάκιον τιμητικόν (cf. ad 106 supra) showed that he was even now contemplating.

171. νουμηνία] ἔθος ἦν Ἀθῆναισι ἐν νουμηνία πωπράσκειν.—Scholiast. Especially were slaves bought and sold on that

What, shall Dracontides escape unpunished !

BDEL. What if he should ? PHIL. Why once, when I consulted  
The Delphian oracle, the God replied,  
That I should wither if a man escaped me.

BDEL. Apollo shield us, what a prophecy !

PHIL. O let me out, or I shall burst, I shall.

BDEL. No, by Poseidon ! no, Philocleon, never !

PHIL. O then by Zeus I'll nibble through the net.

BDEL. You've got no teeth, my beauty. PHIL. Fire and fury !  
How shall I slay thee, how ? Give me a sword,  
Quick, quick, or else a damage-cessing tablet.

BDEL. Hang it, he meditates some dreadful deed.

PHIL. O no, I don't : I only want to take  
And sell the donkey and his panniers too.  
'Tis the new moon to-day. BDEL. And if it is,  
Cannot I sell them ? PHIL. Not so well as I.

BDEL. No, but much better : drive the donkey out.

XANTH. How well and craftily he dropped the bait  
To make you let him through. BDEL. But he caught nothing  
That haul at least, for I perceived the trick.  
But I will in, and fetch the donkey out.  
No, no ; he shan't come slipping through again.

day. In the Knights (43) Cleon is represented as a Paphlagonian slave, whom the Athenian Demus had purchased *τῇ ποροῖν νουμηνία*. In Alciphron's Epistles (iii. 38) a master complains that a strong lusty Phrygian slave whom he had purchased *τῇ ἔνῃ καὶ νέῃ*, and had therefore named *Νουμήνιος*, was turning out a dead loss (*λαμπρὰ ζημία* : cf. Acharnians 737), sleeping like an Epimenides, and eating like four hedgers and ditchers ; whilst in Id. iii. 61 a ruined spendthrift bewails

the treatment he receives from a mere *novus homo*, the son (he understands) of some barbaric mother : *Σκυθίδος οἶμαι ἢ Κολχίδος ἐν νεομηνία ἐωνημένης*.

174. *καθῆκεν*] *Dropped, let down*, as an anchor, a plummet, a fishing-line. Here it is used in the last sense, and the metaphor is continued in Bdelycleon's answer. The Scholiast refers to the proverb (Thesm. 928) *αὕτη μὲν ἡ μήρινθος οὐδὲν ἔσπασεν*, and explains *ταύτη* by *τῇ προφάσει*.



- κάνθων, τί κλάεις ; ὅτι πεπράσει τήμερον ;  
 βάδιζε θάπτον. τί στένεις, εἰ μὴ φέρεις 180  
 'Οδυσσέα τιν' ; ΞΑ. ἀλλὰ ναὶ μὰ Δία φέρει  
 κάτω γε τουτονί τιν' ὑποδεδυκότα.  
 ΒΔ. ποῖον ; φέρ' ἰδωμαι. ΞΑ. τουτονί. ΒΔ. τουτὶ τί ἦν ;  
 τίς εἶ ποτ', ὠνθρωπ', ἐτεόν ; ΦΙ. Οὔτις νῆ Δία.  
 ΒΔ. Οὔτις σύ ; ποδαπός ; ΦΙ. Ἴθακος Ἀποδρασιππίδου. 185  
 ΒΔ. Οὔτις μὰ τὸν Δί' οὗ τι χαιρήσων γε σύ.  
 ὕφελκε θάπτον αὐτόν. ὦ μιαιώτατος,  
 ἵν' ὑποδέδυκεν ὥστ' ἔμοιγ' ἰνδάλλεται  
 ὁμοιώτατος κλητῆρος εἶναι πωλίῳ.  
 ΦΙ. εἰ μὴ μ' ἔασεθ' ἡσύχως, μαχούμεθα. 190  
 ΒΔ. περὶ τοῦ μαχεί νῶν δῆτα ; ΦΙ. περὶ ὄνου σκιᾶς.  
 ΒΔ. πονηρὸς εἰ πόρρω τέχνης καὶ παράβολος.

179. *κάνθων*] Bdelycleon goes to the door, and immediately returns with the donkey. But his father has meanwhile bethought him of the old Homeric legend, and is clinging on beneath the ass, as Odysseus clung on beneath the large and fleecy ram to escape from the blinded Cyclops. The ass moves slowly and heavily out, like the over-weighted ram which bore the wily Ithacan. It must be remembered that in Hellenic houses the stables were just inside the hall-door. Vitruvius vi. 10, sec. 50 (ed. Poleni). [When Marius was taken, as a prisoner, to Fannia's house in Minturnae, τῶν θυρῶν ἀνοιχθεῖσῶν, ὄνος ἔνδοθεν ἐχώρει, Plutarch, Marius, chap. 38.]

184. *Οὔτις*] This was the name which Odysseus assumed in the cave of Polyphemus, and which proved of essential service in assisting his escape. The story is told in the Ninth Book of

the Odyssey and in the Cyclops of Euripides.

185. *Ἀποδρασιππίδου*] πέπλακε τὸ ὄνομα ἀπὸ τοῦ ἀποδρᾶσαι.—Scholiast.

189. *κλητῆρος*] κλητῆρες οἱ καλοῦντες εἰς τὸ δικαστήριον πάντας. σημαίνει δὲ ἡ λέξις καὶ τὸν μάρτυρα.—Scholiast. See the note on 1408 *infra*. But comparing the passage before us with 1310 *infra*, I cannot help suspecting that in the Athenian slang of the period, a donkey must have been sometimes styled κλητῆρ, a caller, perhaps from its loud discordant bray.

191. *περὶ ὄνου σκιᾶς*] i.e. περὶ μηδενὸς, says the Scholiast. For ὄνου σκιά was a proverbial expression, used by Sophocles, Plato, Lucian, and other writers, to denote the veriest trifle. The well-known story from which it was derived is said (and the anecdote is repeated by a Scholiast here) to have been employed

Donkey, why grieve? at being sold to-day?  
 Gee up! why grunt and groan, unless you carry  
 Some new Odysseus there? XANTH. And, in good truth,  
 Here is a fellow clinging on beneath.

BDEL. Who? where? XANTH. Why here. BDEL. Why what in the world is this?  
 Who are you, sirrah? PHIL. Noman I, by Zeus.

BDEL. Where from? PHIL. From Ithaca, son of Runaway.

BDEL. Noman I promise to no good you'll be.  
 Drag him out there from under. O the villain,  
 The place he had crept to! Now he seems to me  
 The very image of a sompnour's foal.

PHIL. Come now, hands off: or you and I shall fight.

BDEL. Fight! what about? PHIL. About a donkey's shadow.

BDEL. You're a born bad one, with your tricks and fetches.

with great effect by Demosthenes before an Athenian dicastery. He was defending a prisoner on a capital charge, and observed that the judges were listless and inattentive. Thereupon he said, "Gentlemen, I have an amusing tale to tell you. A man hired an ass to take him from Athens to Megara. The sun was so hot at noon that he got off and sat down beneath the shadow of the ass. The driver objected. 'What, man,' cried the traveller, 'did I not hire your ass for the day?' 'Ay truly,' replied the driver, 'to carry but not to shelter you.' Each party insisted on his view of the bargain, neither would give way, and finally they went to law about it." The orator ceased, but the judges clamoured to know the result of the dispute. "What!" said Demosthenes, reascending the bema, "are ye so interested in a dispute about a donkey's shadow (*ὑπὲρ ὄνου σκιάς*), and

yet in a matter of life and death (*ὑπὲρ ψυχῆς*) will not even take the trouble to listen?" However, to my mind the notoriety of the proverb strongly militates against the literal accuracy of the anecdote. (Archippus, a Comic Poet, contemporary with Aristophanes, wrote a Play under the name of "Ὀνού σκιά.")

192. *πόρρω τέχνης*] *πόρρω* involves the notion of an advance forward; and, when used with a genitive, may mean either "far advanced *in*," or "far advanced *from*." It is quite possible therefore that *πόρρω τέχνης* might signify, as Mitchell says, *far advanced in artifice*. But on the whole I agree with the Scholiast, and the general body of commentators, in taking it as equivalent to *δτεχνῶς*. The expression is of course applied not to Philocleon (who is full of tricks, *τεχνώμενος*, supra 176), but to his *πονηρία*, which is not artificial, but natural

- ΦΙ. ἐγὼ πονηρός; οὐ μὰ Δί', ἀλλ' οὐκ εἶσθα σὺ  
νῦν μ' ὄντ' ἄριστον· ἀλλ' ἴσως, ὅταν φάγῃς  
ὑπογάστριον γέροντος ἡλιαστικοῦ. 195
- ΒΔ. ὤθει τὸν ὄνον καὶ σαυτὸν εἰς τὴν οἰκίαν.
- ΦΙ. ὦ ξυνδικασταὶ καὶ Κλέων, ἀμύνατε.
- ΒΔ. ἐνδον κέκραχθι τῆς θύρας κεκλεισμένης.  
ὤθει σὺ πολλοὺς τῶν λίθων πρὸς τὴν θύραν,  
καὶ τὴν βάλανον ἔμβαλλε πάλιν εἰς τὸν μοχλὸν, 200  
καὶ, τῇ δοκῷ προσθεῖς, τὸν ὄλμον τὸν μέγαν  
ἀνύσας τι προσκύλιέ γ'. ΣΩ. οἴμοι δεῖλαιος·  
πόθεν ποτ' ἐμπέπτωκέ μοι τὸ βῶλιον;
- ΞΑ. ἴσως ἀνωθεν μὴς ἐνέβαλέ σοί ποθεν.
- ΣΩ. μὴς; οὐ μὰ Δί', ἀλλ' ὑποδύμενός τις οὕτοσι 205  
ὑπὸ τῶν κεραμίδων ἡλιαστῆς ὀροφίας.
- ΒΔ. οἴμοι κακοδαίμων, στρουθὸς ἀνὴρ γίγνεται·  
ἐκπτήσεται. ποῦ ποῦ 'στί μοι τὸ δίκτυον;  
σοῦ σοῦ, πάλιν σοῦ. νῆ Δί' ἦ μοι κρείττον ἦν  
τηρεῖν Σκιώνην ἀντὶ τούτου τοῦ πατρός. 210

and genuine. Οὐκ ἀπὸ τέχνης τινὸς πονηρός εἶ, says the Scholiast, οὐδ' ἀπὸ μελέτης, ἀλλὰ φύσει. Παράβολος is "desperate, reckless."

195. ὑπογάστριον] Bdelycleon had likened the old man to the foal of an ass, and called him πονηρός, which Philocleon understands in the sense of corrupt tainted meat (λέγουσι τινες καὶ πονηρὰ κρέα ἀντὶ τοῦ σαπρά.—Scholiast), and retorts, "Wait till you taste my ὑπογάστριον." For the stuffed paunch of an ass was accounted a delicacy at Athens.

197. Κλέων] So infra 409 the ξυνδικασται, preparing for battle, at once send for aid to Cleon, their powerful patron (ὁ κηδεμών, infra 242). And so conversely

in Knights 255, the great demagogue himself, on the first approach of danger, summons his friends and supporters, the dicasts, to stand by him in the impending conflict.

201. τῇ δοκῷ προσθεῖς] τὴν δοκὸν would no doubt, as the Scholiast remarks, afford a more natural and easy construction; but προσθεῖς seems to be used intransitively or with τὴν θύραν understood, making fast with the beam. Dobree renders it, "And putting the door to, with the beam against it, roll the great mortar to the foot of the beam." The μοχλὸς or bar which, since line 154, had been removed to permit the egress of the donkey, is to be replaced in its natural



- PHIL. Bad ! O my gracious ! then you don't know yet  
How good I am : but wait until you taste  
The seasoned paunchlet of a prime old judge.
- BDEL. Get along in, you and your donkey too.
- PHIL. O help me fellow-dicasts : help me, Cleon !
- BDEL. Bellow within there when the door is shut.  
Now pile a heap of stones against the door,  
And shoot the door-pin home into the bar,  
And heave the beam athwart it, and roll up,  
Quick, the great mortar-block. Sos. (*Starting.*) Save us ! what's that ?  
Whence fell that clod of dirt upon my head ?
- XANTH. Belike some mouse dislodged it from above.
- SOS. A mouse ? O, no, a rafter-haunting dicast,  
Wriggling about behind the tiling there.
- BDEL. Good lack ! the man is changing to a sparrow.  
Sure he'll fly off : where, where's the casting-net ?  
Shoo ! shoo there ! shoo ! 'Fore Zeus, 'twere easier work  
To guard Scione than a sire like this.

position across the door, and the *βάλανος* shot through it into the socket behind. Then the *δοκός* or beam (a large timber-prop, usually called the *ἀντιβάτης* or Resister) is to be fixed against it ; and, finally, the great *ὄλμος* is to be rolled up, as a support to the *δοκός*.

202. *οἱμοὶ δειλαῖος*] As they are still securing the door, Sosias is startled by something falling upon his head. Philocleon has in fact shifted his position, and has now emerged like a *στρουθὸς* upon the top of the house.

206. *ὀροφίας*] This was the special epithet of a race of snakes, which infested the rafters and roofs of Greek houses. Hesychius s.v. ; Pollux vii,

segm. 120 ; Eustathius on *Odyssey* ii. 337. The Scholiast's idea that the epithet was applied to mice as well as to snakes seems to be quite groundless, and is probably derived from a faulty interpretation of the passage before us. Conz suggests that there is a pun in the word *ἡλιαστής*, "quod sumi possit de serpente apricante," but he forgets that the sun has not yet risen.

210. *Σκιώνην*] Scione, on the peninsula of Pallene, was at the time closely besieged by a large Athenian force. The siege had been commenced in the preceding year ; a wall of circumvallation had been drawn around the doomed town ; and its inhabitants were cut off

ΣΩ. ἄγε νυν, ἐπειδὴ τουτονὶ σεσοβήκαμεν,  
 κούκ ἔσθ' ὅπως διαδύς ἂν ἡμᾶς ἔτι λάθοι,  
 τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην;

ΒΔ. ἀλλ', ὦ πόνηρ', ἥξουσιν ὀλίγον ὕστερον  
 οἱ ξυνδικασταὶ παρακαλοῦντες τουτονὶ  
 τὸν πατέρα. ΣΩ. τί λέγεις; ἀλλὰ νῦν ὄρθρος βαθύς.

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ΒΔ. νῆ τὸν Δί', ὁψὲ γοῦν ἀνεστήκασι νῦν.  
 ὥς ἀπὸ μέσων νυκτῶν γε παρακαλοῦσ' αἰεὶ,  
 λύχνους ἔχοντες καὶ μινυρίζοντες μέλη  
 ἀρχαιομελισιδωνοφρυνιχήρατα,

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from all communication with the outer world. Yet they held out for two years; and the summer of 421 B.C. was far advanced before they were reduced to surrender. The story of this little town, its bright hopes and tragical end, is one of the saddest episodes in the pages of Thucydides.

213. ὅσον ὅσον στίλην] The double ὅσον here seems mainly due to the drowsiness of the speaker, though ὅσον ὅσον, in time, acquired a distinct meaning of its own: ἔτι γὰρ μικρὸν ὅσον ὅσον, ὁ ἐρχόμενος ἥξει, καὶ οὐ χρονεῖ· ὁ δὲ δίκαιος ἐκ πίστεως ζήσεται.—Hebrews x. 37. *Adhuc modicum aliquantulum, qui venturus est veniet, et non tardabit: justus autem meus ex fide vivet.* So Isaiah xxvi. 20, LXX. With στίλην, "a drop of sleep," compare the ψακὰς ἀργυρίου of Peace 121, and the "gutta argenti" of Plautus, Pseudolus i. 4. 4.

216. ὄρθρος βαθύς] The dim twilight that precedes the dawn. Plato in the Protagoras reckons it as a part of the night-season, τῆς παρελθούσης νυκτὸς ταυτησὶ, ἔτι βαθέος ὄρθρου, 310 A. The phrase is used again by Plato (Crito, ad init.:

the two passages from Plato are cited by Mitchell); by St. Luke (Evang. xxiv. 1); by Theocritus (Epithalamium Helenae 14); and by other writers. Mr. Calverley, in his pleasant version of Theocritus, is misled by the ordinary meaning of βαθύς into translating ὄρθρος βαθύς "deep into the day." But the epithet βαθύς implies that the thick dullness of night has not yet yielded to the clear transparency of day. So when the shades of evening are closing and deepening into night it is ἑσπέρα βαθεῖα (St. Chrys. Hom. in 1 Cor. xii. 105 C, xxi. 186 E; Lucian, Quomodo Hist. Scrib. 28, de Gallo 8; Achilles Tatius ii. 18; Heliodorus v. 21); night itself is νύξ βαθεῖα (Plutarch, de Pyth. Orac. ad init.; Sylla, chap. 30; Heliodorus viii. 12; St. Chrys. Hom. in Rom. xxiv. 697 C); and in the depth or dead of night we are ἐν βαθυτάτῃ νυκτί (St. Chrys. Hom. x in Matt. 146 C). <Compare Macbeth's (iii. 2) description of evening:

Light thickens; and the crow  
 Makes wing to the rooky wood.>

That it was still dark is plain from the ensuing scene.

- Sos. Well but at last we have fairly scared him in,  
He can't slip out, he can't elude us now,  
So why not slumber just a—just a—drop ?
- BDEL. Slumber, you rogue ! when in a little while  
His fellow-justices will come this way  
Calling him up. Sos. Why sir, 'tis twilight yet.
- BDEL. Why then, by Zeus, they are very late to-day.  
Soon after midnight is their usual time  
To come here, carrying lights, and warbling tunes  
Sweet-charming-old-Sidono-Phrynichéan

219. *μυνηρίζοιτες μέλη*] For old men, as they walked together through the streets of Athens, used frequently to chant in chorus some favourite and popular old song. This was especially the habit of country people who chanced

to be abiding in the city. And Praxagora in the *Ecclesiazusae*, 277, 278, when training her female conspirators to pass off as men, instructs them to do the like :

*βαδίζετ' ἄδουσαι μέλος  
πρεσβυτικὸν τι, τὸν τρόπον μιμούμεναι  
τὸν τῶν ἀγροίκων.*

220. *ἀρχαιομελιδωνοφρυνικήρατα*] "Charming old songs from the *Phoenissae* of Phrynichus." Phrynichus was the favourite tragedian of the Athenian stage, until in his later years he was somewhat eclipsed by the rising splendour of Aeschylus. His tragedies were of a lyrical character, full of dance and song. The actor said little, but the chorus poured forth melody after melody, strung together like beads on a necklace: see *Frogs* 910–15. "*Phrynichus*, says the Scholiast on this place, *had a mighty name for making of songs* : and in another place, *He was admired*, says he, *for the making of songs* [Schol. on *Birds* 750] ; *they cry him up for the*

*composing of tunes* ; and he was before *Aeschylus* [Schol. on *Frogs* 910]. 'Tis a problem of Aristotle's [Probl. xix. 31] *Why did Phrynichus make more songs than any tragedian now-a-days ?* And he answers it, *Was it because at that time the songs* (sung by the chorus) *in tragedies were many more than the verses* (spoken by the actors) ?"—Bentley, *Dissertations on Phalaris*, sec. xi. (Some of Bentley's remarks on Phrynichus have so important a bearing on the Wasps that I have given them in full at the end of the Play.) The songs of Phrynichus are repeatedly mentioned by Aristophanes, and always in terms expressive of the warmest admiration : cf. inf. 269 ;



- οἷς ἐκκαλοῦνται τοῦτον. ΣΩ. οὐκοῦν, ἦν δέη,  
 ἤδη ποτ' αὐτοὺς τοῖς λίθοις βαλλήσομεν.
- ΒΔ. ἀλλ', ὦ πρόνηρε, τὸ γένος ἦν τις ὀργίσῃ  
 τὸ τῶν γερόντων, ἔσθ' ὅμοιον σφηκιᾷ.  
 ἔχουσι γὰρ καὶ κέντρον ἐκ τῆς ὀσφύος 225  
 ὀξύτατον, ὧ κεντοῦσι, καὶ κεκραγότες  
 πηδῶσι καὶ βάλλουσιν ὥσπερ φέψαλοι.
- ΣΩ. μὴ φροντίσῃς· ἐὰν ἐγὼ λίθους ἔχω,  
 πολλῶν δικαστῶν σφηκιὰν διασκεδῶ.
- ΧΟ. χώρει, πρόβαιν' ἔρρωμένως. ὦ Κωμία, βραδύνεις ; 230  
 μὰ τὸν Δί', οὐ μέντοι πρὸ τοῦ γ', ἀλλ' ἦσθ' ἱμᾶς κύνειος·  
 νυνὶ δὲ κρείττων ἐστὶ σοῦ Χαρινάδης βαδίζειν.  
 ὦ Στρυμόδωρε Κονθυλεῦ, βέλτιστε συνδικαστῶν,  
 Εὐεργίδης ἄρ' ἐστὶ που 'νταῦθ', ἢ Χάβης ὁ Φλυεύς ;

Birds 749 ; Thesm. 164-6 ; Frogs 1299. In the Birds he is likened to a bee, culling from the music of the nightingale the sweets of immortal song : a simile which, it must be confessed, is strongly in favour of reading -μελι- for -μελη- in the second limb of the compound word here ; and indeed the reading has much to recommend it, and is supported by very considerable authority. (And it is adopted in the present edition. In the earlier the MS. -μελη- was retained.) The Phoenissae was probably acted about fifty-five years before the Wasps ; and was therefore first witnessed by the chorus in that fresh early youth (see note on 236 infra) when the mind is most susceptible, and the memory most retentive. It was similar in plot to the Persae of Aeschylus (see Bp. Blomfield's preface to the latter Play), and derived

its name from a chorus of Sidonian damsels, who doubtless poured forth a succession of plaintive and tender threnodies over their sailor relatives who had fallen in the battle of Salamis. Very few fragments of the Phoenissae remain : the Scholiast here gives two, καὶ Σιδῶνος προλιπούσα τὸν ναὸν, and Σιδῶνιον ἄστν λιπούσα. See Wagner's Fragm. Trag. Graec. vol. iii, p. 8, and Müller's Literature of Greece xxi. 7.

222. τοῖς λίθοις βαλλήσομεν] There were plenty of stones all ready to their hand, see 199 supra. But as to βαλλήσομεν, Bdelycleon reminds him that the dicasts also βάλλονσιν (inf. 227), though in a different manner.

230. ΧΟΡΟΣ] The actors withdraw to their original positions, and after a short pause the CHORUS make their appearance. οἱ τοῦ Χοροῦ ἀλλήλοις ἐγκελευόμενοι

Wherewith they call him out.    Sos. And if they come,  
 Had we not better pelt them with some stones ?  
 BDEL. Pelt them, you rogue ! you might as well provoke  
 A nest of wasps as anger these old men.  
 Each wears beside his loins a deadly sting,  
 Wherewith they smite, and on with yells and cries  
 They leap, and strike at you, like sparks of fire.  
 Sos. Tut, never trouble, give me but some stones,  
 I'll chase the biggest wasps-nest of them all.

CHORUS. Step out, step out, my comrades stout : no loitering, Comias, pound along,  
 You're shirking now, you used, I vow, to pull as tough as leathern thong,  
 Yet now, with ease, Charinades can walk a brisker pace than you.  
 Ho ! Strymodore of Conthylè, the best of all our dicast crew,  
 Has old Euergides appeared, and Chabes too from Phlya, pray ?

τὴν Πάροδον ποιοῦνται.—Scholiast. They are dressed up to resemble Wasps, and are armed with formidable stings. In their youth they had fought bravely for Athens, but now they are decrepit necessitous old men, earning a scanty subsistence by their dicastic pay. The Coryphaeus is mustering his troop, and exhorting them, by every argument he can suggest, to quicken their palsied footsteps. They pick their way slowly on, their sons carrying lanterns by their side ; and everywhere the contrast between their public self-importance and domestic penury is sharply and vividly brought out. And their entrance is made, not to the brisk trochaic movement, but to a slow, halting measure, the iambic tetrameter catalectic. In the translation, to avoid the necessity of a double rhyme, I have added a syllable

both to this metre and to the long Aristophanic lines.

231. ἰμὰς κύνειος] This may mean either a dog's leash or a dog-skin strap. The former interpretation is adopted by Schneider (Index Graecitatis in Xen. Opusc. s.v. ἰμὰς) and Mitchell ; the latter by the Scholiasts, Elmsley (at Ach. 724), and the Commentators generally. And the analogy of βόειος (βοέουσιν ἰμᾶσιν, Homer's Iliad xxiii. 324), ταύρειος (of tough bull's-hide) and the like, seems to me almost conclusive in favour of the latter interpretation.

232. Χαρινάδης] On the names Κομίας and Χαρινάδης see note at Peace 1142. Conthylè and Phlya are two Attic demes, the former seldom, the latter very frequently, mentioned in ancient writers. Ἔστί που ἑνταῦθα ; Is he anywhere here ?

πάρεσθ', ὃ δὴ λοιπόν γ' ἔτ' ἐστίν, ἀππαπαῖ παπαιᾶξ, 235  
 ἥβης ἐκείνης, ἡνίκ' ἐν Βυζαντίῳ ξυνήμεν  
 φρουροῦντ' ἐγὼ τε καὶ σύ· κᾶτα περιπατοῦντε νύκτωρ  
 τῆς ἀρτοπώλιδος λαθόντ' ἐκλέψαμεν τὸν ὄλμον,  
 κᾶθ' ἥψομεν τοῦ κορκόρου, κατασχίσαντες αὐτόν.  
 ἀλλ' ἐγκονῶμεν, ὦνδρες, ὥς ἔσται Λάχητι νυνί· 240  
 σίμβλον δέ φασι χρημάτων ἔχειν ἄπαντες αὐτόν.  
 χθὲς οὖν Κλέων ὁ κηδεμὼν ἡμῖν ἐφεῖτ' ἐν ὥρᾳ  
 ἦκειν ἔχοντας ἡμερῶν ὀργὴν τριῶν πονηράν

235. πάρεσθ', ὃ δὴ λοιπόν] ὃ ἐστίν ὑπόλοιπον ἡμῶν ἡκομέν. οἶον τὸ λοιπὸν καὶ τὸ λείψανον τοῦ συστήματος ἡμῶν (of our corps) πάρεστιν.—Scholiast.

236. Βυζαντίῳ] All the military reminiscences of the chorus go back to the heroic times which culminated in the victories of Cimon about half a century before. The capture of Byzantium (Thuc. i. 94), the conquest of Naxos (infra 355, Thuc. i. 98), and the storming of many cities of the Medes (infra 1098), all belong to those last splendid efforts of Panhellenic patriotism.

239. τοῦ κορκόρου] This is thought to be the *anagallis arvensis* of Linnaeus, our *pimpernel*. The genitive is in accordance with the Attic usage, of which such phrases as κατέαγα τοῦ κρανίου are perhaps the most familiar examples; καὶ τοῦτο Ἀττικόν, says the Scholiast on Lucian's Timon 48, αὐτοὶ γὰρ αἰεὶ ἐπὶ μέρους εἰώθασιν λέγειν, "ἔφαγον τοῦ ἄρτου," "ἔπιον τοῦ οἴνου." οὕτως οὖν καὶ "κατέαγα τοῦ κρανίου." Cf. infra 1428. On the succeeding words, κατασχίσαντες αὐτόν, the Scholiast rightly observes, τὸν ὄλμον δηλονότι, οὐ γὰρ τὸν κόρκoron. The ὄλμος, which here probably

means the *θεμία στρογγύλη* (Clouds 676), wherein bread was kneaded, was cut up by the young freebooters into σχίζαι or firewood. These stern administrators of the law are as pleased to recount the lawless feats of their youth as was Justice Shallow in Shakespeare's King Henry the Fourth. See infra 354.

240. ἔσται Λάχητι] ἡ δίκη, ἡ τιμωρία, ἡ τοιοῦτόν τι, says the Scholiast. The mysterious vagueness of the language makes it all the more impressive. Laches, a rude gallant soldier of the Lamachus type, had been dispatched with twenty ships to Sicily, 427 B.C., nearly five years before the date of the Wasps. The expedition was sent out in answer to the memorable embassy from Leontini, of which the sophist Gorgias had been the rhetorical spokesman (Diodorus xii. 53; Plato, Hippias Major 282 B), and to which Aristophanes in the Parabasis of the Acharnians (636-40) is supposed to refer; but the commanders were instructed to take advantage of any opening which might increase the influence of Athens and tend to the ultimate subjugation of Sicily (Thuc. iii. 86).



Ah! here it strains, the poor remains, alas! alas! alack the day,  
 Of that mad set, I mind it yet, when once we paced our nightly round,  
 In years gone by, both you and I, along Byzantium's wall, and found  
 And stole away the baker's tray, and sliced it up, and chopped it well,  
 A merry blaze therewith to raise, and so we cooked our pimperl.  
 On, on again, with might and main: for Laches' turn is come to-day:  
 Quick, look alive, a splendid hive of wealth the fellow's got, they say.  
 And Cleon too, our patron true, enjoined us each betimes to bring  
 Of anger sore, an ample store, a good three days' provisioning:

Laches, however, effected little in this respect; and two years later he was superseded by Pythodorus (Thuc. iii. 115): *εἰκὸς οὖν*, says the Scholiast, *μετακληθῆναι αὐτὸν ἐπὶ τὴν κρίσιν ἧς νῦν ὁ Κωμικὸς μνημονεύει*. Such was certainly the fate of his successors, who were fined or banished for accepting bribes (Thuc. iv. 65). And there can indeed be no doubt that Aristophanes is here alluding to a real historical incident, and that Laches was in fact accused by Cleon of peculation in his command; his real offence being, according to our poet, that although he had made "a pot of money" (*σίμβλον χρημάτων*), he had not admitted his accuser to a share of his gains. Compare Knights 438-40. The charge, however, appears to have made but little impression; for we find Laches, soon after his recall from Sicily, and thenceforward to the end of his life, holding a high and honourable position in the Athenian Republic. It was he who, in the spring of 423 B.C., a year before the date of the Wasps, was put forward to move the confirmation by the Assembly of the one year's truce with

the Spartans (Thuc. iv. 118); for whose military prowess he seems to have entertained a profound respect (Plato, *Laches*, chap. 6); and five years afterwards he fell fighting against them in the battle of Mantinea, a battle disastrous, but no way inglorious, to the Athenian arms (Thuc. v. 61, 74). We shall have by and by, in burlesque, a full account of the trial *ὁ Κλέων κατὰ τοῦ Δάχηντος*, and the reader is referred to the notes there for a further consideration of the life and character of Laches.

242. *ἐν ὥρῃ*] *Betimes*. Richter, whose work is full of the most unaccountable blunders, assigns, apparently with approbation, to *χθές* the gloss *ταχέως*, which the Scholiast of course intended for *ἐν ὥρῃ*. The words of the Scholiast are *ὥρα δὲ νῦν οὐχ ὁ καιρὸς, ἀλλὰ ταχέως*.

243. *ἡμερῶν τριῶν*] In the ordinary proclamation which called out soldiers for active service, they were required to bring with them "three days' rations" (*ἡκεῖν ἔχοντας σιτὴν ἡμερῶν τριῶν*). See the note on Peace 312. The phrase *ὀργὴν πονηρὰν* recurs in *Lysistrata* 1023. And with *ἡλικες* in verse 245 compare inf. 728.

- ἐπ' αὐτὸν, ὡς κολωμένους ὦν ἡδίκησεν. ἀλλὰ  
 σπεύδωμεν, ὦνδρες ἥλικες, πρὶν ἡμέραν γενέσθαι. 245  
 χωρῶμεν, ἅμα τε τῷ λύχνῳ πάντῃ διασκοπῶμεν,  
 μὴ που λίθων τις ἐμποδὼν ἡμᾶς κακόν τι δράσῃ.  
 ΠΑ. τὸν πηλὸν, ὦ πάτερ πάτερ, τουτονὶ φύλαξαι. - *ithyphallic*  
 ΧΟ. κάρφος χαμᾶθέν νυν λαβὼν τὸν λύχνον πρόβυσον.  
 ΠΑ. οὐκ, ἀλλὰ τῷδ' μοι δοκῶ τὸν λύχνον προβύσειν. 250  
 ΧΟ. τί δὴ μαθὼν τῷ δακτύλῳ τὴν θρυαλλίδ' ὠθεῖς,  
 καὶ ταῦτα τοῦλαίου σπανίζοντος, ὠνόητε ;  
 οὐ γὰρ δάκνει σ', ὅταν δέῃ τίμιον πρίασθαι.  
 ΠΑ. εἰ νῆ Δί' αὖθις κονδύλοις νουθετήσῃ' ἡμᾶς,  
 ἀποσβέσαντες τοὺς λύχνους ἅπιμεν οἴκαδ' αὐτοί. 255

247. λίθων] See note on 222 supra. The MSS. and editions vary between λαθὼν and λίθος; but I have adopted Reisig's compromise of λίθων on two grounds, (1) because it would be more

easily corrupted into the two MS. readings than either of them into the other; and (2) because Aristophanes may well be mimicking some such passage as those to which Reisig refers.

ὡς ἂν προὔρευνήσω στίβον,  
 μὴ τις πολιτῶν ἐν τρίβῳ φαντάζεται (Eur. Phoen. 92).  
 ὄρα, φυλάσσω, μὴ τις ἐν στίβῳ βροτῶν (Iph. in Taur. 67).

See note on 3 supra. And as to the phrase κακόν τι δράσῃ see the note on 168 supra.

248. The lights begin to grow dim.

And the metre changes from the ordinary iambic tetrameter catalectic to a compound iambo-trochaic, commonly called the fourteen-syllable Euripidean metre:

υ — | υ — | υ — | υ — || — υ | — υ | — υ

The change consists merely in the abstraction of the first syllable of the fifth foot of the iambic tetrameter. Thus, if in the line χώρει, πρόβαιν' ἔρρωμένως. || ὦ Κωμία, βραδύνεις; we omit the ὦ, we leave the first iambic dimeter complete; but the second is converted into a trochaic dimeter brachy-catalectic, or ithyphallic measure, Κωμία βραδύνεις. The Scholiast says, παῖς τις προηγούμενος μετὰ

λύχνον προεωρακὼς πηλόν. τὸ δὲ μέτρον ἐν-  
 τεῦθεν ἥλλαξεν. ἔστι γὰρ μικτόν, συντεθὲν  
 ἔκ τε ιαμβικοῦ διμέτρου ἀκαταλήκτου, καὶ  
 ἰθυφαλλικοῦ. ὁ δὲ ἰθυφαλλος τροχαϊκὴν  
 συζυγίαν ἔχει δίμετρον βραχυκατάληκτον,  
 τουτέστι τρεῖς τροχαίους. The metre is  
 illustrated by Hephaestion, chap. xv. (On compound or disjointed metres, περὶ  
 ἀσυναρτήτων) from Euripides himself,

Ἐφωσ ἡνίχ' ἱππότας || ἐξέλαμψεν ἀστήρ,

On all the man's unrighteous plans a vengeance well-deserved to take.  
Come, every dear and tried compeer, come, quickly come, ere morning break,  
And as you go, be sure you throw the light around on every side ;  
Lest somewhere nigh a stone may lie, and we therefrom be damned.

BOY. O father, father, here's some mud ! look sharp or in you'll go.

CHOR. Pick up a stick, and trim the wick, a better light to show.

BOY. Nay, father, with my finger, thus, I choose to trim the lamp.

CHOR. How dare you rout the wick about, you little wasteful scamp,  
And that with oil so scarce? but no, it don't disturb *your* quiet,  
However dear the oil may be, when I have got to buy it.

BOY. If with your knuckles once again you 'monish us, I swear  
We'll douse the light, and take to flight, and leave you floundering there.

and from Callimachus,

Ἔνεστ' Ἀπόλλων τῷ χορῷ ἥ τῆς λύρης ἀκούω,  
καὶ τῶν Ἑρώτων ἡσθόμην ἥ ἐστι κ' Ἀφροδίτα.

Dr. Barham, in his edition of Hephaestion, p. 227, translates the latter couplet in the same metre :

Apollo surely 's in the choir : hark, the lyre resounding.  
And there too I the Loves discern ; there too Aphrodite.

An exactly similar metre (iambic tetrameter changing to Euripidean) is employed in exactly similar circumstances in the *Lysistrata*, 254-9 and 266-74. The most familiar specimens of compound metres are in the *Odes* and *Epodes* of Horace, e. g. *Odes* i. 4, *Epodes* xi, xiii; and Bentley's notes on the former epode contain an admirable dissertation on the subject. The MSS. and early editions, by interpolating a small particle or other harmless monosyllable, have converted many of these lines into ordinary iambic tetrameters catalectic, as e. g. τὸν πηλὸν, ὦ πάτερ, πάτερ, ΣΥ τουνὸν φύλαξαι. And these intruding syllables were not thoroughly weeded

out until the time of Brunck.

251. τί δὴ μαθὼν] ὥς τοῦ παιδὸς τῷ δακτύλῳ ἐπισπασαμένου τὸ ἐλλύχιον, καὶ ἐν τοσοῦτῳ ἔλαιον ἐκχυθέντος, εἰς τῶν πρεσβυτῶν δς καὶ πατὴρ ἦν τοῦ παιδίου ἀγανακτήσας κονδύλους αὐτῷ δίδωσιν.—Scholiast.

253. δάκνει] οὐ γὰρ λυπεῖ σε τὸ ἔλαιον πολλοῦ πιπρασκόμενον· οὐ γὰρ αὐτὸς ἀγοράζεις.—Scholiast.

255. οἴκαδ' αὐτοῖ] <The lamps will go out, and the boys will go home; and the old men will be left floundering in the mire like an *attayās*. The *attayās* is our *francolin*, a bird of the partridge class, which delights in humid and marshy spots. See the Introduction to the Birds, p. lv.>



κάπειτ' ἴσως ἐν τῇ σκότῳ τουτουὶ στερηθεῖς  
τὸν πηλὸν ὥσπερ ἀτταγᾶς τυρβάσεις βαδίζων.

ΧΟ. ἦ μὴν ἐγὼ σοῦ χᾶτέρους μείζονας κολάζω.

ἀλλ' οὐτοσί μοι βόρβορος φαίνεται πατοῦντι  
κούκ' ἔσθ' ὅπως οὐχ ἡμερῶν τεττάρων τὸ πλείστον  
ὑδωρ ἀναγκαίως ἔχει τὸν θεὸν ποιῆσαι.

260

ἔπεισι γοῦν τοῖσιν λύχνοις οὐτοὶ μύκητες·

φιλεῖ δ', ὅταν τοῦτ' ἦ, ποιεῖν ὑετὸν μάλιστα.

δεῖται δὲ καὶ τῶν καρπίμων ἄττα μή' στί πρῶα

258. κολάζω] ἐν τῇ δικαστηρίῳ δηλονότι.—Scholiast. The word is used of judicial punishments supra 244, infra 406, 927, &c.

259. ἀλλ' οὐτοσί μοι βόρβορος] The state of affairs is even worse than the boy had led them to believe. It is not mere πηλός, mud, it is absolute βόρβορος, filth, on which they find themselves treading. The ἀλλὰ points to this, and at the same time marks the transition from their dreams of public self-importance to the petty needs and discomforts of their daily life. And there is not the slightest excuse for Hermann's strange proposal to change βόρβορος into μάρμαρος, a proposal which he attempts to justify by such reasoning as this: "At quomodo hic senex, altero ut lutum vitaret monito, ἀλλὰ dicere potuit? quomodo, quod gravius est, si et ipse se in luto incedere sentiat, non pluisse potius quam intra quartum diem futurum esse pluvium dicere?"—De Choro Vesp. p. 7. Such arguments as these are really undeserving of serious consideration. It is from the state of the lamps, and not from the state of the roads, that the

weather prognostics are drawn; and the καὶ with which the succeeding verse commences shows that the impending rain will be a continuation of, and not a departure from, the present position of affairs.

260. ἡμερῶν τεττάρων τὸ πλείστον] Within four days at the farthest. εἴσω ἡμερῶν τεσσάρων πάντως ὑετὸς γίνεται.—Scholiast. To these feeble old men, painfully groping their way along the streets in the dim and uncertain twilight, the condition of those streets from day to day was a matter of no small importance. A loose stone might cripple one of their number (supra 247, cf. infra 275); a wet puddle might cause them discomfort through the whole sitting of the court. At present their prospects in this respect are unusually gloomy. They are already floundering in "the poached filth that floods the middlestreet"; and the thieves in the lamp-wicks afford a sure augury that yet more rain will fall within a very few days. Such genitives as ἡμερῶν τεττάρων are constantly used (probably with ἐντὸς understood), to signify within the space of. Cf. Hdt. ii. 115 αὐτὸν δέ σε καὶ

Then wading on without the lamp in darkness, I'll be bound  
You'll stir and splash the mud about, like snipes in marshy ground.

CHOR. Ah, greater men than you, my boy, 'tis often mine to beat.  
But, bless me, this is filth indeed I feel beneath my feet :  
Ay, and within four days from this, or sooner, it is plain,  
God will send down upon our town a fresh supply of rain :  
So dense and thick around the wick these thieves collect and gather,  
And that's, as everybody knows, a sign of heavy weather.  
Well, well, 'tis useful for the fruits, and all the backward trees,

τοὺς σοὺς συμπλοὺς τριῶν ἡμερέων προ-  
αγορεύω ἐκ τῆς ἐμῆς γῆς ἐς ἄλλην τινα  
μετορμίζεσθαι. Soph. Elect. 478 μέτεισιν,  
ὃ τέκνον, οὐ μακροῦ χρόνον. Elmsley at  
Ach. 782; Fritzsche at Thesm. 806. The  
Chorus are not, as Richter imagines,  
inferring from the mud that rain has  
fallen within the *last* four days; they  
would have known that without the  
evidence supplied by the mud. They  
are inferring from the cloggy wicks  
that rain will fall within the *next* four  
days. The use of γοῦν in line 262 is  
conclusive in favour of this construction,

Ἡ λύχνοιο μύκητες ἀγείρονται περὶ μύξαν  
Νύκτα κατὰ σκοτίην.

And Florent Chretien refers to Virgil (Georgics i. 390), whose weather prognostics  
are almost entirely borrowed from Aratus :

Ne nocturna quidem carpentes pensa puellae  
Nescivere hiemem, testa quum ardente viderent  
Scintillare oleum, et putres concreescere fungos,

(Hence an anxious bride in the Anthology (Agathias 17) addresses her lamp :

μήποτε, λύχνε, μύκητα φέροις, μηδ' ὄμβρον ἀγείρας  
μη τὸν ἐμὸν παύσης νυμφίον ἐρχόμενον.)

"Nam, ut dicit Plinius, cum aer humidus  
esse coeperit, favilla, quae cum fumo solet  
egredi, prohibita aeris crassitate in lu-  
cernis residet, et quasdam velut fungo-

which is in fact required by the whole  
tenor of the passage.

262. μύκητες] These are the fungous  
excrescences which collect on the wick.  
οἱ μύκητες, ἐὰν νοτία ᾖ, ὕδωρ σημαίνουσιν.—  
Theophr. de Signis Pluv. 14. "Pluviae  
(nuntii) in lucernis fungi."—Pliny, N. H.  
xviii. 84. In the Metamorphoses of  
Apuleius, Book ii, 28 (to which Florent  
Chretien refers), "Pamphile, lucernam  
intuens, *Quam largus imber, dicit, aderit  
crastino.*" The Scholiast quotes from  
Aratus (Diosemeia 976), who enumerates  
these fungi among the signs of rain :

rum imitatur imagines."—Servius ad  
Virgil, loc. cit. Similar explanations  
are given by the Scholiasts here and  
on Aratus, ubi supra. Thomson in his

ὕδωρ γενέσθαι κάπιπνεῦσαι βόρειον αὐτοῖς. 265  
 τί χρῆμ' ἄρ' οὐκ τῆς οἰκίας τῆσδε συνδικαστῆς  
 πέπονθεν, ὥς οὐ φαίνεται δεῦρο πρὸς τὸ πλήθος ;  
 οὐ μὴν πρὸ τοῦ γ' ἐφολκὸς ἦν, ἀλλὰ πρῶτος ἡμῶν  
 ἡγεῖτ' ἂν ἄδων Φρυνίχου· καὶ γάρ ἐστιν ἀνὴρ  
 φιλωδός. ἀλλὰ μοι δοκεῖ στάντας ἐνθάδ', ὠνόρες, 270  
 ἄδοντας αὐτὸν ἐκκαλεῖν, ἣν τί πως ἀκούσας  
 τοῦμοῦ μέλους ὑφ' ἡδονῆς ἐρπύση θύραζε.

τί ποτ' οὐ πρὸ θυρῶν [στρ.  
 φαίνεται' ἄρ' ἡμῖν ὁ γέρων οὐδ' ὑπακούει ;  
 μὴν ἀπολώλεκε τὰς  
 ἐμβάδας, ἧ προσέκοψ' 275  
 ἐν τῷ σκότῳ τὸν δάκτυλόν που

Seasons (Winter) merely translates the lines of Virgil.

pare the language of Solomon's Song iv. 16 :

265. κάπιπνεῦσαι βόρειον αὐτοῖς] Com-

Awake, O north wind (ἐξεγέρθητι βορρᾷ), and come, thou south,  
 Send thy breath through my garden (διάπνευσον κήπὸν μου)  
 And let my spices gush out.

But I do not know whether in that passage the north wind is (as Bp. Wordsworth supposes) invited to come, or whether, on the contrary, it is asked to make way for "the sweet south." Βορέας σκληρὸς ἄνεμος, ὀνόματι δὲ ἐπιδείξις καλεῖται is the Septuagint version of Proverbs xxvii. 16. It is certainly surprising to find that the backward fruit-trees would be benefited by a touch of "the North

wind's breath" ; yet it does in fact seem that in Greece the colder winds were considered not unfavourable to the growth of fruits. < "The sons of Boreas," says Ruskin (Queen of the Air § 21), "are kindly winds that fill sails, and wave harvests—full of bracing health and happy influences." And he refers to the Iliad (v. 697) where Sarpedon fainted away, but

again revived when the North-wind's cool fresh breath

Fanned him, and quickened his soul as it swooned at the gates of death (WAY.)

In the octagonal Tower of the winds, still standing in Athens, the east wind (Apeliotes) is represented with its mantle

full of fruits, pears, apples, citrons, and pomegranates (Sir G. Wheeler, Journey into Greece, Book v ; Bp. Wordsworth's



To have a timely fall of rain, and eke a good North breeze.  
 But how is this? Our friend not here! how comes it he's so slack?  
 By Zeus, he never used to be at all a hanger-back.  
 He always marched before us all, on legal cares intent,  
 And some old tune of Phrynichus he warbled as he went.  
 O he's a wonder for the songs! Come, comrades, one and all,  
 Come stand around the house, and sing, its master forth to call.  
 If once he hears me tuning up, I know it won't be long  
 Before he comes creep, creeping out, from pleasure at the song.

How is it our friend is not here to receive us?

Why comes he not forth from his dwelling?

Can it be that he's had the misfortune to lose

His one pair of shoes;

Or striking his toe in the dark, by the grievous

Athens and Attica, chap. xix). Yet even there Boreas is represented as coming empty-handed, "because he is," says Sir G. Wheler, "a barren wind, bringing nothing"; and although his next neighbour (Kaikias), the north-east wind, is described by Bp. Wordsworth as presenting a plateau of olives, being the production to which its influence is favourable, yet Sir George Wheler thinks it is upsetting and destroying the olives, whilst Stuart (Stuart and Revett's *Antiquities of Athens*) is positive that what it holds is not a dish of olives at all, but a shield full of hailstones. With τῶν καρπίμων compare Peace 1154.

266. τί χροῖμα πέπονθεν] *What can the matter be with.* By this time the chorus have arrived at Philocleon's house, and are astonished to find that he is not, as usual, at the door, ready to join their party. On the inconsistency of this with

the previous narrative of Xanthias, see the remarks in the Introduction.

270. φιλοφῶδες] Here we have the first intimation of Philocleon's passion for the old orchestral melodies of Phrynichus, which is developed in so surprising a manner in the closing scenes of the Play. On Phrynichus see above 220, and infra 1490.

270. στάντας] πρὸ τῶν θυρῶν τοῦ Φιλοκλέωνος στάντες οἱ τοῦ Χοροῦ τὸ στάσιμον ἄδουσι μέλος.—Scholiast.

273. The song which follows is undoubtedly, either in metrical arrangement or in phraseology, or in both, an imitation of one of those "sweet old songs of Phrynichus," wherewith the Chorus were wont to call their fellow-labourer forth: supra 219–21. It is well suited for the dance, being composed of the lightest and most airy measures.

[ποδὸς,] εἴτ' ἐφλέγμηνεν  
 τὸ σφυρὸν γέροντος ὄντος;  
 καὶ τάχ' ἂν βουβωνιῶη.  
 ἦ μὴν πολὺ δριμύτατός γ' ἦν τῶν παρ' ἡμῖν,  
 καὶ μόνος οὐκ ἂν ἐπείθετ',  
 ἀλλ' ὅπότ' ἀντιβολοίη  
 τις, κάτω κύπτων ἂν οὔτω,  
 "λίθον ἔψεις," ἔλεγεν.

280

τάχα δ' ἂν διὰ τὸν  
 χθιζινὸν ἀνθρώπον, ὃς ἡμᾶς διεδύετ'  
 ἐξαπατῶν, ὃ λέγων  
 ὥς φιλαθήναιος ἦν  
 καὶ τὰν Σάμφω πρῶτος κατείποι,  
 διὰ τοῦτ' ὀδυνηθεῖς  
 εἴτ' ἴσως κεῖται πυρέττων.  
 ἔστι γὰρ τοιοῦτος ἀνὴρ.  
 ἀλλ', ὦγάθ', ἀνίστασο μηδ' οὔτω σεαυτὸν  
 ἔσθιε, μηδ' ἀγανάκτει.  
 καὶ γὰρ ἀνὴρ παχὺς ἦκει  
 τῶν προδόντων τὰπὶ Θράκης.

[ἀντ.

285

277. βουβωνιῶη] Lysistrata 987;  
 Frogs 1280. Aristotle (Hist. Animal.  
 i. 10. 5) defines βουβῶν to be κοινὸν μέρος  
 μηροῦ καὶ ἥτρου.

279. οὔτω] The speaker imitates the  
 well-known manner of the old dicast:  
 cf. infra 688, 1169, and 1526. The  
 expression λίθον ἔψεις in the following  
 line is equivalent to our vulgar phrase,  
 "You are seeking to draw blood from  
 a gate-post."

283. τὰν Σάμφω] There is no known

historical event to which these words can  
 refer, except what is called the Revolt  
 of Samos in the year 440 B.C.; a revolt  
 which for the moment imperilled the  
 whole fabric of Athenian power, but ulti-  
 mately left the position of the Imperial  
 city more clearly recognized and more  
 firmly established than ever. Eighteen  
 years had passed since then, but the  
 memories of that critical period may  
 well have lingered in the minds of the  
 Athenian people.

Contusion is lamed, and his ankle inflamed?  
 Or his groin has, it may be, a swelling.  
 He of us all, I ween,  
 Was evermore the austere, and most keen,  
 Alone no prayers he heeded:  
 Whene'er for grace they pleaded,  
 He bent (like this) his head,  
*You cook a stone*, he said.  
  
 Is it all of that yesterday's man who cajoled us,  
 And slipped through our hands, the deceiver,  
 Pretending a lover of Athens to be,  
 Pretending that he  
 Was the first, of the Samian rebellion that told us?  
 Our friend may be sick with disgust at the trick,  
 And be now lying ill of a fever.  
 That would be like him quite.  
 But now up, up, nor gnaw your soul with spite.  
 There comes a traitor base,  
 A wealthy rogue from Thrace.  
 Safe in our toils we've got him,

---

286. *σεαυτὸν ἔσθιε*] *δάκνων σεαυτὸν*, infra 778. Compare Plautus, Truculentus ii. 7. 36:

Quisnam illic homo est

Qui ipsus se comest, tristis, oculis malis?

But *καρδίαν ἐσθίειν*, *cor comedere*, is a far more common and familiar phrase: see infra 375 and the note there.

288. *τῶν προδόντων τὰνι Θράκης*] At the date of the Wasps, Brasidas was still busy amongst the Athenian dependencies on the NW. coast of the Aegean, *τὰνι Θράκης*: see note on Peace 283. He was just making or had just made a

daring attempt to surprise the important town of Potidaea: an attempt which, had it succeeded, would have given him the command of the peninsula of Pallene, and enabled him to deliver the people of Scione from their impending doom (Thuc. iv. 135). The wealthy and leading inhabitants of the district, the men of substance, *οἱ παχεῖς*, were suspected, and



ὄν ὅπως ἐγχυτρίεις.

ὑπάγ', ὦ παῖ, ὑπαγε.

290

ΠΑ. ἐβελήσεις τί μοι οὖν, ὦ [στρ.

πάτερ, ἦν σοῦ τι δεηθῶ;

ΧΟ. πάνν γ', ὦ παιδίον. ἀλλ' εἰ-

πὲ τί βδύλει με πρίασθαι  
καλόν; οἴμαι δέ σ' ἐρεῖν ἀ-

295

στραγάλους δῆπουθεν, [ὦ παῖ.]

ΠΑ. μὰ Δί', ἀλλ' ἰσχάδας, ὦ παπ-

πία· ἥδιον γάρ. ΧΟ. οὐκ ἂν

μὰ Δί', εἰ κρέμαισθέ γ' ὑμεῖς.

ΠΑ. μὰ Δί' οὐ τᾶρα προπέμψω σε τὸ λοιπόν.

not without reason, of being generally disaffected to the Athenian rule, and were consequently watched with the utmost vigilance, and harassed with per-

petual prosecutions as φρονούντες τὰ Βρασίδου and προδόντες τὰ πὶ Θράκης. Bergler aptly compares Peace 639,

τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,  
αἰτίας ἂν προστιθέντες, ὡς φρονοῖ τὰ Βρασίδου.

See the whole passage and the note there. And see also infra 475, and Knights 262.

289. ἐγχυτρίεις] The word ἐγχυτρίζειν, to put in a pot, is said to be derived from the custom of exposing infants ἐν χύτραις, and hence to mean generally to make away with. ἐγχυτρίεις ἀπὸ τοῦ φονεύσεις, ἀπὸ τῶν ἐκτιθεμένων παιδίων ἐν χύτραις.—Scholiast, who cites Aeschylus, Sophocles, and Pherecrates as using χυτρίζειν in the sense of ἀποκτείνειν. And so Hesychius and Suidas sub voc.

290. ὑπάγ', ὦ παῖ, ὑπαγε] The song ended with the word ἐγχυτρίεις, and the Chorus are ready to proceed on their

journey. On with you, they say to the link-boy; we can tarry no longer. ὑπάγ' ὦ, ὑπάγ' ὦ, is the cry with which, in the Cyclops of Euripides, 52, the herdsmen urge on the cows towards the milking-place.

291-316. This little dialogue, divided into a strophe and antistrophe of fourteen lines each, is introduced for the purpose of bringing out into stronger relief the *res angusta domi*, the narrow and needy penury of the speaker's domestic life; and of thus showing, what indeed it was the main purpose of the Play to show, that the dicasts gained from their support of the demagogues nothing but

Up, up, old friend, and pot him !

On with you, boy, on with you.

Boy. Father, if a boon I pray,

Will you grant it, father, eh ?

CHOR. Certainly I will, my son.

Tell me what you'd have me buy.

Dibs, my son ? Hey, my son ?

Dibs it is, undoubtedly.

Boy. Dibs, my father ! No, my father !

Figs ! for they are sweeter far.

CHOR. You be hanged first : yet you shall not

Have them, monkey, when you are.

Boy. Then, my father, woe betide you ! Not another step I'll guide you.

empty words, and were left in circumstances of actual destitution, whilst the demagogues monopolized the real power, and honour, and wealth, the spoil and plunder of the Imperial system. See especially *infra* 664-85, lines which constitute the very pith and marrow of the Play. The prevailing metre of the present dialogue is the Ionic a minore  $\cup\cup--$ .

295. *ἀστραγάλους*] These knuckle-bones of sheep and the like were used in ancient times exactly as, under the name of dibs, they are used by English schoolboys now. *ἀστράγαλοι πέντε ἀνερπιπτοῦντο, ὥστε ἐπιστρέψαντα τὴν χεῖρα δέξασθαι τὰ ἀναρριφθέντα κατὰ τὸ ἐπισθέναι*. Pollux ix, segm. 126. More commonly, however, they were used as dice, and were in that character the favourite amusement of Hellenic boys. In Lucian's Fourth Dialogue of the Gods, Zeus, seeking to reconcile Ganymede to the prospect

of a permanent stay in heaven, answers his natural question, "But who will play with me in heaven? I had plenty of playmates on Ida" (*ἦν δὲ παίζειν ἐπιθυμήσω, τίς συμπαίξεται μοι ; ἐν γὰρ τῇ Ἰδῇ πολλοὶ ἡλικιώται ἦμεν*), by saying, "You shall have Eros to play with, and lots of *ἀστράγαλοι*" (*ἀστραγάλους μάλα πολλούς*) : as being the most tempting idea he could hold out to the boy's mind. And accordingly Apollonius Rhodius, in a pretty and well-known passage (iii. 117), represents Ganymede and Eros engaged in a game of *ἀστράγαλοι* in heaven. See Dodwell ii. 38.

299. *μὰ Δί'*] The thrice-repeated *μὰ Δί'* greatly enhances the simplicity of the dialogue. In the translation such a repetition would have appeared constrained, and I have resorted to other modes of indicating the simplicity of the original.

ΧΟ.	ἀπὸ γὰρ τοῦδέ με τοῦ μισθαρίου τρίτον αὐτὸν ἔχειν ἄλφιστα δεῖ καὶ ξύλα κῶψον· σὺ δὲ σὺκά μ' αἰτεῖς.	300
ΠΑ.	ἄγε νυν, ὦ πάτερ, ἦν μὴ τὸ δικαστήριον ἄρχων καθίσῃ νῦν, πόθεν ὦνη- σόμεθ' ἄριστον; ἔχεις ἐλ- πίδα χρηστὴν τινα νῶν ἢ πόρον Ἑλλας ἱερὸν;	[ἀντ. 305
ΧΟ.	ἀπαπαῖ, φεῦ, ἀπαπαῖ, φεῦ, μὰ Δί' οὐκ ἔγωγε νῶν οἶδ' ὁπόθεν γε δεῖπνον ἔσται.	310
ΠΑ.	τί με δῆτ', ὦ μελέα μῆτερ, ἔτικτες, ἵν' ἐμοὶ πράγματα βόσκειν παρέχῃς;	

302. ὄψον] In a note to the *Pirate*, chap. xi, Sir Walter Scott observes that "what is eat by way of relish to dry bread is called *kitchen* in Scotland, as cheese, dried fish, or the like relishing morsels." This is exactly the meaning of the Greek word ὄψον. In the preceding line τρίτον αὐτὸν signifies "myself and two others," "two besides myself."

304. ἄρχων] For, as Pollux observes (viii, segm. 87), ἰδίᾳ (as opposed to κοινῇ, the conjoint action of the Board of Archons) οἱ Θεσμοθέται προγράφουσι πότε δεῖ δικάζειν τὰ δικαστήρια. On the position which the Archon held in the dicastery, some remarks will be found in the Introduction.

308. πόρον Ἑλλας ἱερὸν] The boy having used the word πόρον (in the

sense of *resource*, πόρον τὸν πορισμὸν φησιν, Scholiast) goes on humming some well-known words of Pindar, in which, however, πόρον means a *ford*, "the sacred ford of Helle." The words Ἑλλας ἱερὸν are added merely to complete the familiar quotation, and have no connexion with, but rather make nonsense of, the preceding sentence. "Posita prima voce πόρον pro πορισμὸν," says Brunck, "ridiculi causa duas insequentes addidit." And Konz illustrates the passage by an anecdote of a schoolmaster who, stirring up his boys to do some noble deed, began, *Aude aliquid*, and, without thinking of what he was saying, added, *brevibus Gyaris et carcere dignum*. So, in my translation, if we suppose the Straits of Helle to be a popular phrase, we can



CHOR. Is it not enough that I  
With this paltry pay must buy  
Fuel, bread, and sauce for three?  
Must I needs buy figs for thee!

BOY. Father, if the Archon say  
That the Court won't sit to-day,  
Tell me truly, father mine,  
Have we wherewithal to dine?  
O my father, should not we  
Then in "Straits of Helle" be?

CHOR. Out upon it! out upon it!  
Then, indeed, I should not know  
For a little bit of supper  
Whither in this world to go.

BOY. Why, my mother, didst thou breed me, giving nothing else to feed me,  
But a store of legal woe?

understand how the boy, coming to the word *straits*, might continue the familiar words. How absolutely Richter misunderstands both the meaning and the metre of the passage may be judged from his comment, "Ἑλλάς dicit, quasi sit Ἑλλάδος instar urbs Athenae!" The passage of Pindar to which Aristophanes is referring is given by the Scholiast, Πανδείματι μὲν ὑπὲρ πόντιον Ἑλλάς πόρον ἱερόν. Boeckh, in whose collection it is Fragm. 197, says, "Pindarus loquitur de Xerxis exercitu: is enim ingenti omnium terrore super marinum Helles fretum sacrum profectus erat."

312. We have here a parody of one of those *Θρήνοι* which are of so frequent occurrence in Euripides, and indeed in all the Tragedians. The speaker imitates

the wailing of the hapless children who, in the *Theseus* of Euripides, are selected to be devoured of the Minotaur. The Scholiast says, Ὁ λόγος ἐκ Θησέως Εὐριπίδου. ἐκεῖ γὰρ ταῦτα λέγουσιν οἱ ταπτόμενοι παῖδες εἰς βορὰν τῷ Μινωταύρῳ. τὸ δὲ ἐξ ἧς, τὸ ἀνόνητον ἄρα, Ἰππόλυτός ἐστιν ὁ λέγων ἐκεῖ "ἀνόνητον ἄγαλμα, πάτερ, οἴκοισι τεκόν." ἄγαλμα γὰρ ὁ νῖδος τῷ πατρὶ, ἐφ' ᾧ ἀγάλλεται.

313. ἵν' ἐμοὶ πράγματα βόσκειν παρέχῃς] The translation universally adopted of this line, *ut molestias sustineam in alendo patre*, is neither obtainable from the Greek nor suitable to the context. Far better than this is Cobet's suggestion to transfer the line to the Chorus; a suggestion which he himself repeatedly applauds, as being amongst the happiest

- ΧΟ. ἀνόνητον ἄρ' ὃ θυλάκιόν σ' εἶ-  
χον ἄγαλμα. 315
- ΠΑ. εἰ εἰ.  
πάρα νῶν στενάζειν.
- ΦΙ. φίλοι, τήκομαι μὲν  
πάλαι διὰ τῆς ὀπῆς  
ὑμῶν ὑπακούων.  
ἀλλὰ γὰρ οὐχ οἶός τ'  
εἶμ' ἄδειν. τί ποιήσω;  
τηροῦμαι δ' ὑπὸ τῶνδ', ἐπεὶ  
βούλομαί γε πάλαι μεθ' ὑ-  
μῶν ἐλθὼν ἐπὶ τοὺς καδῖ-  
σκους κακόν τι ποιῆσαι. 320

of his Aristophanic ventures (Var. Lect. p. 67; Novae Lect. Preface vii, pp. 17 and 393). "Raro in Aristophane emendando mihi videor fuisse felicior," he says. Yet in truth Cobet's arrangement would destroy a piece of genuine Aristophanic humour, thoroughly in accordance with the tone and spirit of the Play. Παρέχειν is the strict and proper word to signify the supplying a person with food; as infra 722 ἐθέλω παρέχειν ὃ τι βούλει σοι πίνειν, and 736 παρέχων χόνδρον λείχειν, and Peace 23. Πράγματα is of course perpetually used by Aristophanes in the sense of *actions*, *lawsuits*, as infra 1392, 1426. βόσκειν is to feed, to maintain, as infra 708, 720. Now the boy has just discovered, to his dismay, that his dinner depends upon the existence of a lawsuit (cf. infra 674); and accordingly he breaks into a passionate lament, "Why didst thou bear me, Mother, to

give me lawsuits for food?" In the Theseus no doubt the boy had said, "Why didst thou bear me, Mother, to give me to the Minotaur for food?" ἵνα [τῷ ταύρῳ] βόσκειν παρέχης.

314. θυλάκιον] The dicast has brought his *θύλακον*, pouch or scrip, to receive his fees. If no fees are to be forthcoming, he is carrying a mere useless ornament. In the Theseus the ἀνόνητον ἄγαλμα was the boy, the hope and ornament of the house, now doomed to an untimely end. Compare Eur. Hipp. 1139 ὃ τάλαινα μᾶτερ, ἔτεκες ἀνόνατα, and the passages there collected by Bp. Monk.

316. πάρα] For πάρεστι. The Chorus are now about to move on, when they are arrested by the pitiful accents of a well-known voice, and the sudden apparition of a well-known form at an upper window of the house.

317. τήκομαι] τήκεσθαι is to melt, pine

- CHOR. Empty scrip ! O empty show,  
 Bootless, fruitless ornament !
- BOY. O ! O ! woe ! woe !  
 Ours to sorrow and lament.
- PHIL. (*Appearing above.*) Long my reins have been stirred,  
 Long through chinks have I heard,  
 Heard your voices below.  
 Vain my efforts to sing,  
*These* forbid me to go.  
 Vainly my sad heart yearns,  
 Yearns to be marching with you,  
 On to the judgement urns,  
 There some mischief to do.

away, like a lover. In the Pastorals of Longus, a boy and girl, brought up together in the fields, insensibly fall in love with each other ; and Daphnis wonders at the new sensation which Chloe's kiss has given him : ἐκπηδᾷ μου τὸ πνεῦμα, he says, ἐξάλλεται ἡ καρδία, τήκεται ἡ ψυχὴ, καὶ ὁμως πάλιν φιλήσαι θέλω (i. 7) ; while a little later we are told that Chloe herself ἐτήκετο (i. 11), smitten with the like love for Daphnis. The little metrical system which follows from πάλαι to μεγαβρόντα may be unscientifically described as consisting of a choriamb — — —, with one or more syllables at the end, and generally also at the commencement, of the line. Sometimes the lines become pure glyconics and Pherecrateans, as was first pointed out by Bentley, and afterwards (but before Bentley's notes had been discovered) by Porson at Hec. 1161. But in other places the metre is more irregular, and Hermann

gravely suggests that Philocleon, "quum incipit canere, prae aegritudine numeris modisque excidit," and that this is the meaning of the words οὐχ οἷός τ' εἶμι' ᾄδειν. However, there is in truth hardly any limit to the variations allowed in glyconics : see Hephaestion, chaps. x and xvi, and Gaisford's notes. The first line, φίλοι τήκομαι μὲν is a bacchiac dimeter — — — | — — — | which as Dindorf observes, is employed by Euripides, Suppl. 993, Ion 190, to introduce a glyconic system.

319. ᾄδειν] The caged bird would fain be off with his mates, ᾄδων Φρυγίχου· καὶ γάρ ἐστιν ἀνὴρ φιλοφδός, supra 219, 269 ; but, alas, the doors are closed : τηροῦμαι ὑπὸ τῶνδε, he says, pointing to Xanthias and Sosias, who are stationed without.

321. καδίσκους] These were the urns or ballot-boxes into which the dicasts cast their votes. See note at 987 infra. And as to the expression κακόν τι ποιῆσαι, see on 168 supra.



ἀλλ', ὦ Ζεῦ μεγαβρόντα,  
 ἥ με ποιήσον καπνὸν ἐξαίφνης,  
 ἥ Προξενίδην, ἥ τὸν Σέλλου  
 τοῦτον τὸν ψευδαμάμαξυν.  
 τόλμησον, ἀναξ, χάρισσασθαί μοι,  
 πάθος οἰκτείρας·  
 ἥ με κεραυνῶ διατινθαλέῳ  
 σπόδισον ταχέως·  
 κᾶπειτ' ἀνελών μ' ἀποφυσήσας  
 εἰς ὀξάλμην ἔμβαλε θερμῇν·  
 ἥ δῆτα λίθον με ποιήσον ἐφ' εἷ  
 τὰς χοίρινας ἀριθμοῦσιν.

325

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325. τὸν Σέλλου] *Turn me into smoke, or into Proxeniades or Aeschines, mere empty blusterers, who are nothing more than smoke.* Proxeniades is styled in *Birds* 1126 Προξενίδης ὁ Κομπασεύς. And the name of Aeschines is again employed, *infra* 459, as the equivalent of smoke. And see *infra* 1243-8. Aeschines was a man perpetually boasting of his possessions, though what they were, and in what part of the world they lay, nobody had ever been able to make out. In *Birds* 822 Aristophanes suggests that perhaps they may be discovered by his adventurers in Cloud-land. The ἀμάμαξυν, or *tree-vine*, is adopted as his emblem here, on account of the prodigious splutter and crackling which it makes while burning. Εἶδος ἀμπέλου ἡ ἀμάμαξυν, says the Scholiast, ἦν λέγουσιν ἀναδεδράδα. ὅλον δὲ εἶρηται παρὰ τὸ ψεύδεσθαι τὸν Αἰσχίνην καὶ ψοφῶδη κομιδῇ λέγειν. καὶ τὸ ξύλον γὰρ τῆς ἀμαμάξυνος καίμενον ψόφον ἀποτελεῖ. The name σέλλος was

applied in popular language to any needy braggart (see Scholiast on *Birds* 823; Suidas under the words Θεαγένης, σελλίζειν, and σεσελλίσαι; Hesychius under the words σεσελίσθαι and σελλίσαι, &c.); a usage derived by the grammarians from Sellus the father of Aeschines; but this is very doubtful: see Meineke, *Com. Fragm.* ii. 585, in Phryn. Κρόνος, *Fragm.* 5; Vales. *Annotations on Harpocration*, s. v. Καρκίνος. And it seems at least as probable that Sellus is not here a real name at all, and that Αἰσχίνης ὁ Σέλλου merely means Aeschines, son of Brag. And hence the description ὁ Σέλλου is applied *infra* 1267 to Ἀμυνίας οὐκ τῶν Κρωβύλου, who was really the son of Pronapus.

329. σπόδισον] Philocleon would fain be as one of the little ἐπανθρακίδες, so common on Athenian tables. He wishes to be baked in the embers (for that is the meaning of σπόδισον; see the passage of Plato cited in the note to *Peace* 1131), the lightning supplying the place of the

O change to smoke by a lightning stroke,  
 Dread-thundering Zeus! this body of mine,  
 Till I'm like Proxenides, like the son  
     Of Sellus, that false tree-vine.  
 O Sovereign, pity my woeful lot,  
 Vouchsafe to grant me my heart's desire,  
 Fry me in dust with a glittering, hot,  
     Red bolt of celestial fire,  
 Then take me up with thy hand divine,  
 And puff me, and plunge me in scalding brine.  
 Or turn me into the stone, whereon  
 They count the votes when the trial is done.

ordinary fire (καῦσον ὡς ἐν σποδῷ, Scholiast); then to be taken up and have the dust blown off him (τῶν γὰρ ἀπανθρακίζομένων ἰχθύων ἀποφυσῶσι τὴν σποδὸν, Scholiast); and finally to be immersed in hot pickle (ὡς ἐπὶ ἰχθύων ὀπτῶν ὀξάλμῃ ἐσθιομένων, Scholiast). In some burlesque

hexameters of Cratinus (Athenaeus ix, chap. 34, to which Bergler refers) the Cyclops proposes to cook Odysseus and his comrades as ἐπανθρακίδες, and dwells on the culinary details with the fervour of a cannibal and a gourmand :

ἀνθ' ὧν πάντας ἐλὼν ὑμᾶς ἐρίηρας ἐταίρους,  
 φρύξας, ἐψήσας, κὰπ' ἀνθρακιδᾶς ὀπτήσας,  
 εἰς ἄλμην τε καὶ ὀξάλμην κἄτ' ἐς σκοροδάλμην  
 χλιαρὸν ἐμβάπτων, ὃς ἂν ὑπτότατός μοι ἀπάντων  
 ὑμῶν φαίνεται, κατατρώξομαι ᾧ στρατιῶται.

In another place (vii. 137) Athenaeus cites from the lost *Holcades* of Aristophanes ὁ κακοδαίμων, ὅστις ἐν ἄλμῃ πρῶτον τριχίδων ἀπεβάφθη, and explains τοὺς γὰρ εἰς τὸ ἀπανθρακίζειν ἐπιτηδεύουσιν ἰχθύς εἰς ἄλμην ἀπέβαπτον, ἣν καὶ θασίαν ἐκάλουν ἄλμην. See the strophe of the *Parabasis* in the *Acharnians*. Why Aristophanes should place this particular wish in the lips of Philocleon is not very clear; but possibly it is a parody on some tragic prayer; or again, it may contain an

allusion to the vinegar qualities of the dicastic mind (see the note on 1105 *infra*), or to the idea expressed in the words ἐξ ὄξους δίκη *infra* 1367.

333. χοίρινας] τὰς δικαστικὰς ψήφους. εἰσὶ δὲ ὥσπερ κογχύλια λεπτά, οἷς πρότερον ἐχρῶντο ἀντὶ ψήφων οἰδικασταί.—Scholiast. The impressive ceremony of counting the votes is described in the *Eumenides* of Aeschylus, and in a subsequent part of the present Play.

- ΧΟ. τίς γάρ ἐσθ' ὁ ταυτά σ' εἶργων [στρ.  
κάποκλείων τῇ θύρᾳ; λέξ-  
ον· πρὸς εὐνοὺς γὰρ φράσεις. 335
- ΦΙ. οὐμὸς υἱός. ἀλλὰ μὴ βοᾷτε· καὶ γὰρ τυγχάνει  
οὐτοσί πρόσθεν καθεύδων. ἀλλ' ὕφεσθε τοῦ τόνου.
- ΧΟ. τοῦ δ' ἔφεξιν, ὦ μάταιε, ταῦτα δρᾶν σε βούλεται;  
τίνα πρόφασιν τ' ἔχων;
- ΦΙ. οὐκ ἐγὼ μ', ὦνδρες, δικάζειν οὐδὲ δρᾶν οὐδὲν κακὸν, 340  
ἀλλὰ μ' εὐωχεῖν ἔτοιμός ἐστ'. ἐγὼ δ' οὐ βούλομαι.
- ΧΟ. τοῦτ' ἐτόλμησ' ὁ μιαρὸς χα-  
νεῖν ὁ Δημολογοκλέων δδ',  
ὅτι λέγεις σύ  
τι περὶ τῶν νεῶν ἀληθές.  
οὐ γὰρ ἄν ποθ' οὗτος ἀνὴρ  
τοῦτ' ἐτόλμησεν λέγειν, εἰ  
μὴ ξυνωμότης τις ἦν. 345
- ἀλλ' ἐκ τούτων ὥρα τινά σοι ζητεῖν καινὴν ἐπίνοιαν,  
ἥτις σε λάθρα τάνδρὸς τουδὶ καταβῆναι δεῦρο ποιήσει.
- ΦΙ. τίς ἂν οὖν εἴη; ζητεῖθ' ὑμεῖς, ὥς πᾶν ἂν ἔγωγε ποιοίην·  
οὕτω κιττῶ διὰ τῶν σανίδων μετὰ χοιρίνης περιελθεῖν.

336. ἀλλὰ μὴ βοᾷτε] The warning is repeated infra 371. In both cases it is called forth by manifest indications on the part of the Chorus of an intention to raise a shout; here of indignation, there of triumph.

337. ὕφεσθε τοῦ τόνου] So in the Pastorals of Longus (iv. 25), Megacles recognizing the tokens of his long-lost daughter πάνν μέγα καὶ νεανικὸν ἔβόα, and then proceeds οὐδὲν ὑφελὼν τοῦ τόνου τῆς φωνῆς.

338. τοῦ δ' ἔφεξιν] τίνος ἔνεκεν.—Scho-liast. As to δρᾶν κακὸν, two lines below, see the note on 168 supra.

342. Δημολογοκλέων] The dicasts in their anger pervert the name of Βδελυκλέων into Δημολογοκλέων, somewhat forgetting themselves, as Bergler says; and without considering that the obnoxious nickname is really applicable, not to their adversary, but to their chief friend and patron Cleon.

343. νεῶν] μελετᾷ ὁ χορὸς κακουργίαν, φάσκων ἐπειδὴ ὑπὲρ χρησίου τῆς πόλεως λέγεις, εἰσηγούμενος περὶ τριηραρχίας, ἐγκλείει σε.—Scho-liast. They are throwing out one of those wild and random accusations, of which we have other instances in the Play (one perhaps in the



- CHOR. Who is he that thus detains you?  
 Who with bolted door restrains you?  
 Tell us, you will speak to friends.
- PHIL. 'Tis my son, but don't be bawling: for he's slumbering now at ease  
 There, upon the roof before you: drop your tone a little, please.
- CHOR. What's his object, idle trifler, that he does such things as these?  
 What's the motive he pretends?
- PHIL. He will let me do no mischief, and no more a lawsuit try.  
 True it is he'll feast and pet me, but with that I won't comply.
- CHOR. This the Demagogcleon blared  
 Out against you, since you dared  
 Truth about the fleet to show.  
 He must be involved, I see,  
 In some dark CONSPIRACY,  
 Else he durst not use you so.

It is time some means of escape to find, some novel, ingenious plan, that so,  
 Unseen of your son, you may get you down, alighting in safety here below.

PH. O what shall it be? consider it ye! I'm ready to do whatever is planned:  
 So sorely I'm longing a circuit to go, through the lists of the Court, with a vote in my hand

antistrophe itself, see the note on 378 infra), and are attributing the immurement of Philocleon to an aristocratic conspiracy, because he has too faithfully and too successfully exposed the frauds of which certain trierarchs had been guilty. See the note on Peace 1234.

345. *ξυνωμότης*] *ξυνωμότας* ἔλεγον τοὺς ἐπὶ καταλύσει τοῦ δήμου συνερχομένους.—Scholiast. The Chorus at once leap to that terrible accusation, so prevalent and so fatal in times of popular excitement, of a conspiracy, a plot, against the democracy. All through their contest with Bdelycleon this charge is repeated at

every opportunity; and it furnishes Cleon in the Knights with his most formidable weapon.

349. *σανίδων*] *σανίδες* were the cause lists or notice boards of the Court; cf. infra 848. They were probably suspended or affixed in some part of the building, along which the dicasts passed to record their votes. Some suggest that by *σανίδες* we are here to understand the rails, or the benches, of the Court; but Philocleon would hardly have used the well-known technical word in other than its well-known technical meaning. As to *χορίνης* see supra 333. The

- ΧΟ. ἔστιν ὁπῇ δῆθ' ἦντιν' ἂν ἔνδοθεν οἷός τ' εἴης διορύξαι, 350  
 εἴτ' ἐκδῦναι ράκεσιν κρυφθεῖς, ὥσπερ πολύμητις Ὀδυσσεύς ;
- ΦΙ. πάντα πέφρακται κούκ ἔστιν ὁπῆς οὐδ' εἰ σέρφω διαδῦναι.  
 ἀλλ' ἄλλο τι δεῖ ζητεῖν ὑμᾶς· ὁπίαν δ' οὐκ ἔστι γενέσθαι.
- ΧΟ. μέμνησαι δῆθ', ὅτ' ἐπὶ στρατιᾶς κλέψας ποτὲ τοὺς ὀβελίσκους  
 ἴεις σαυτὸν κατὰ τοῦ τείχους ταχέως, ὅτε Νάξος ἑάλω ; 355
- ΦΙ. οἶδ'· ἀλλὰ τί τοῦτ' ; οὐδὲν γὰρ τοῦτ' ἔστιν ἐκείνῳ προσόμοιον.  
 ἦβων γὰρ κἀδυνάμην κλέπτειν, ἵσχυόν τ' αὐτὸς ἑμαυτοῦ,  
 κούδεῖς μ' ἐφύλαττ', ἀλλ' ἐξῆν μοι  
 φεύγειν ἀδεῶς. νῦν δὲ ξὺν ὅπλοις  
 ἄνδρες ὁπλίται διαταξάμενοι 360  
 κατὰ τὰς διόδους σκοπιωροῦνται,

phraseology of the line appears to be adapted to the fact that Choerine (Χοΐρινη) was a woman's name at Athens.

351. Ὀδυσσεύς] In the disguise wherewith Odysseus ventured into beleaguered Troy (Od. iv. 245), and where-with he afterwards returned to his long-lost home (Od. xvii. 202). Cf. Eur.

Rhesus 503, 712.

352. οὐκ ἔστιν ὁπῆς] See however supra 317.—οὐδ' εἰ σέρφω. The idea of a barricade impenetrable even to a midge is found in one of our beautiful old ballads (Bp. Percy, Reliques of Ancient Poetry, Series the Third, Book iii. 3), "Love will find out the way":

Where there is no place  
 For the glow-worm to lye ;  
 Where there is no space  
 For receipt of a fly ;  
 Where the midge dares not venture  
 Lest herself fast she lay :  
 If love come, he will enter  
 And soon find out the way.

353. ὁπίαν] He puns on the word ὀπίας (which is really derived from ὀπός, and signifies a sort of cheese), as though it were derived from ὀπή, and signified a creeper through holes. Ὀπός was the juice of the fig-tree (see note on 145 supra), and was used to curdle or coagulate milk. The cheese made by this process was styled τυρὸς ὀπίας. Athe-

naeus (xiv, chap. 76) says, Εὐριπίδης ἐν Κύκλωπι (136) ὁπίαν καλεῖ τυρὸν τὸν δριμύν, τὸν πηγνύμενον τῷ τῆς συκῆς ὀπῷ. Dioscorides (de Materia Medica i. 183) says, ὁ δὲ ὀπός τῆς ἀγρίας καὶ τῆς ἡμέρου συκῆς πηκτικός ἐστὶ γάλακτος. Columella, vii. 8, "Casei quoque faciendi non erit omittenda cura ;—lactefieri debet sincero et quam recentissimo ; nam requietum

- H. Can you find no cranny or secret run, through which, from within, your path to urge,  
 And then like wily Odysseus, here, disguised in tatters and rags, emerge?  
 H. Each cranny is barred: there's never a run, thro' which though it were but a midge could squeeze.  
 You must think, if you can, of a likelier plan: I can't run out like a runnet cheese.  
 H. O don't you remember the old campaign, when you stole the spit, and let yourself down,  
 And away by the side of the wall you hied? 'Twas when we had captured Naxos town.  
 H. Ah, well I remember! but what of that? it is quite another affair to-day.  
 For then I was young, and then I could steal, and over myself I possessed full sway.  
 And then none guarded my steps, but I  
 Was free, wherever I chose, to fly;  
 Whilst now, in every alley and street,  
 Armed men with arms are stationed about,

vel mistum celeriter acorem concipit:  
 id plerumque cogi agni aut haedi coagulo  
 (i. e. *rennet*, or as the Lexicographers  
 prefer to spell it, *runnet*): quamvis possit  
 et agrestis cardui flore conducui,—nec  
 minus ficulneo lacte, quod emittit arbor  
 si ejus virentem saucies corticem." Cf.  
 also Varro, R. R. ii. 11. Pliny (xxiii.  
 chap. 63), "Fici succus lacteus aceti na-  
 turam habet: itaque coaguli modo lac

contrahit." "Lord Bacon" (Nat. Hist.  
 Century vii. 657) says, "The milk of  
 the fig hath the quality of the rennet to  
 gather cheese." The use of the fig-tree  
 juice for this purpose is as old as the  
 time of Homer, and I may cite the  
 passage in which Paeon is described as  
 staunching the wound of Ares (Iliad  
 v. 902):

'Ὡς δ' ὅτ' ὁπὸς γάλα λευκὸν ἐπειγόμενος συνέπηξεν,  
 'Τγρὸν ἐὼν, μάλα δ' ὥκα περιστρέφεται κυκλῶντι.

And he re-cured; as nourishing milke, when runnet is put in,  
 Runnes all in heapes of tough thick curd, though in his nature thinne.

CHAPMAN.

354. μέμνησαι] They recall to his  
 memory an incident in one of their old  
 campaigns under Cimon, some fifty years  
 before (Thuc. i. 98: see the note on 236  
 supra), when Philocleon, an active and  
 reckless young forager, laid violent hands  
 on some roasting meat, and, throwing  
 himself from the wall, contrived by his  
 agility to elude all pursuit, and escape

in triumph with his booty. But πρὶν  
 ποτ' ἦν, πρὶν ταῦτα, as Philocleon reminds  
 them, and as the Chorus themselves  
 admit, infra 1063.

357. ἰσχυὸν τ' αὐτὸς ἐμαντοῦ] I was my  
 own master, κούδεις μ' ἐφύλαττε, and I had  
 no guardian. Compare infra 1354, 1355  
 Νῦν δ' οὐ κρατῶ γὰρ τῶν ἐμαντοῦ χρημάτων.  
 Νέος γὰρ εἰμι, καὶ φυλάττομαι σφόδρα.



τὰ δὲ δὺ' αὐτῶν ἐπὶ ταῖσι θύραις  
ὥσπερ με γαλήν κρέα κλέψασαν  
τηροῦσιν ἔχοντ' ὀβελίσκους.

XO. ἀλλὰ καὶ νῦν ἐκπόριξε [ἀντ.  
μηχανὴν ὅπως τάχισθ'· ἔ- 366  
ως γὰρ, ὦ μελίττιον.

ΦΙ. διατραγεῖν τοῖνυν κράτιστον ἐστὶ μοι τὸ δίκτυον.  
ἡ δέ μοι Δίκτυννα συγγνώμην ἔχει τοῦ δικτύου.

XO. ταῦτα μὲν πρὸς ἀνδρός ἐστ' ἀνотος ἐς σωτηρίαν.  
ἀλλ' ἔπαγε τὴν γνάθον. 370

362. τὰ δὲ δὺ' αὐτῶν] The two sentries are, of course, Xanthias and Sosias, who are quietly slumbering through all this disturbance. The other soldiers, if not mere creatures of the captive's imagination, must be Midas, Phryx, Masyntias, and the like (infra 433), who, though invisible at present, are ready at the first call to reinforce the besieging squadron. In the subsequent words κλέψασαν and ὀβελίσκους, Philocleon is recurring to the phraseology used by the Chorus above.

366. ἔως] The dawn has come at last; and henceforth the proceedings are supposed to be carried on in broad daylight. With διατραγεῖν τὸ δίκτυον in the next line compare supra 164.

368. Δίκτυννα] Artemis. Cf. Frogs 1359, and the Scholiast there; Eur. Hipp. 145, 1130; Iph. Taur. 127, and frequently elsewhere. In Shakespeare's Love's Labour Lost, iv. 2, Holofernes affectedly bestows this title on the Moon. Apart from the play on the words Δίκτυννα and δίκτυον, the goddess of hunting would naturally be averse to the destruction of hunting-tackle. The name Dic-

tynna was in some way connected with Mt. Dicte in Crète, either as having a common derivation or as derived the one from the other. The old legends referred the appellation to an adventure of Britomart, who was sometimes none other than Artemis herself (see Hesychius s.v. Βριτόμαρτις, which in Cretan language meant the sweet virgin. "Cretes Dianam religiosissime venerantur, Britomartim generaliter nominantes, quod sermone nostro sonat virginem dulcem." —Solinus, chap. 17. Βριτύ. γλυκύν, Κρήτες; —Hesychius); and at other times was merely one of her attendant nymphs, according to that disintegrating process, so familiar in Greek mythology, which was perpetually severing and embodying into a distinct personality an attribute or appellation of a divine being. In the present case the process was probably applied because the legendary adventure was unworthy τῆς μεγάλης θεᾶς Ἀρτέμιδος: for the story went that Britomart, pursued by the amorous Minos, threw herself from Mt. Dicte into the sea, and was only saved from drowning by some

Watching with care that I steal not out.  
And there at the gate you may see those two  
Waiting with spits to spit me through,  
Like a cat that is running away with the meat.

CHOR.

Well but now be quickly shaping  
Some contrivance for escaping;  
Morning breaks, my honey-bee.

PHIL. Then the best that I can think of, is to gnaw these meshes through.

May Dictynna, queen of hunters, pardon me the deed I do.

CHOR. Spoken like a man whose efforts will salvation's goal ensue.

Ply your jaw then lustily.

fishers' nets, δίκτυα, into which she happened to fall, and from which she thenceforward bore the name Dictynna.

Callimachus (Hymn. ad Dian. 195-9, where see Spanheim's notes) says of Britomart,

ἤλατο πύντον

Πηρόνος ἐξ ὑπάτιοιο· καὶ ἔνθορεν εἰς ἀλήων

Δίκτυα, τὰ σφ' ἐσάωσεν· ὅθεν μετέπειτα Κύδωνες

Νύμφαν μὲν Δίκτυνναν, ὄρος δ' ὅθεν ἤλατο Νύμφη

Δικταίων καλέουσιν.

And then addressing Artemis, he adds (204),

καὶ δέ σε κείνης

Κρηταέες καλέουσιν ἑπωνυμίην ἀπὸ Νύμφης.

The same story is found in Virgil's *Ciris*. Many protested (Diodorus v. 76) against the legend on the ground that it was compatible neither with the dignity of the goddess nor with the reputation of Minos, and contended that the name Dictynna was bestowed upon her as the inventor of hunting-nets, εὐρέτιν γενομένην δικτύων τῶν εἰς κυνηγίαν. Strabo (x. 4. 12) mentions another objection to the legend as recorded by Callimachus: Οὐκ εὖ δὲ οὐδὲ τὸν Καλλιμάχον λέγειν φασὶν, ὥς ἡ Βριτόμαρτις φεύγουσα τὴν Μίνω βίαν ἀπὸ τῆς Δίκτης ἀλοιτο εἰς ἀλιέων δίκτυα· καὶ διὰ τοῦτο αὕτη μὲν

Δίκτυννα ὑπὸ τῶν Κυδωνιατῶν προσαγορευθείη, Δίκη δὲ τὸ ὄρος· οὐδὲ γὰρ ὅλως ἐκ γειτόνων ἐστὶ τοῖς τόποις τοῖτοις ἡ Κυδωνία. (I have taken away the full stop after προσαγορευθείη, for the verb clearly belongs to both αὕτη and τὸ ὄρος, and the words Δίκη δὲ τὸ ὄρος are not a substantive sentence, *Dicte mons est*, as the commentators on Strabo take them.) Servius gives the name of Dicte to the nymph in his commentary on Virg. Aen. iii. 171, where for "*quam minus rex amavit*" we should read "*quam Minos rex amavit*."

- ΦΙ. διατέτρωκται τοῦτό γ'. ἀλλὰ μὴ βοᾶτε μηδαμῶς,  
ἀλλὰ τηρώμεσθ', ὅπως μὴ Βδελυκλέων αἰσθήσεται.
- ΧΟ.                   μηδὲν, ὃ τᾶν, δέδιθι, μηδέν  
ὥς ἐγὼ τοῦτόν γ', ἐὰν γρύ-  
ξῃ τι, ποιή-  
σω δακεῖν τὴν καρδίαν καὶ 375  
τὸν περὶ ψυχῆς δρόμον δρα-  
μεῖν, ἵν' εἰδῇ μὴ πατεῖν τὰ  
ταῖν θεαῖν ψηφίσματα.
- ἀλλ' ἐξάψας διὰ τῆς θυρίδος τὸ καλῶδιον εἶτα καθίμα  
δῆσας σαυτὸν καὶ τὴν ψυχὴν ἐμπλησάμενος Διοπίεθους. 380
- ΦΙ. ἄγε νυν, ἣν αἰσθομένῳ τούτῳ ζητητόν μ' ἐσκαλαμαῖσθαι  
κἀνασπαστὸν ποιεῖν εἴσω, τί ποιήσετε; φράξετε νυνί.
- ΧΟ. ἀμνουμέν σοι τὸν πρινώδῃ θυμὸν ἅπαντες καλέσαντες,  
ὥστ' οὐ δυνατόν σ' εἶργειν ἔσται· τοιαῦτα ποιήσομεν ἡμεῖς.
- ΦΙ. δράσω τοίνυν ὑμῖν πίσυνος· καὶ μανθάνετ' ἣν τι πάθω γ' ὧ, 385

375. δακεῖν τὴν καρδίαν] See the note on 287 supra. Καρδίαν μὴ ἐσθίειν was one of the enigmatical maxims of Pythagoras, and meant ἀντίαν ἀσκέειν, Athenaeus x. 77. Bellerophon is described in Homer (Iliad vi. 202) as ὃν θυμὸν κατέδων, πᾶτον ἀνθρώπων ἀλεείνων, a line which Cicero (Tusc. Quaest. iii. 26) translates by "Ipse suum cor edens, hominum vestigia vitans." "Il y rongeaît son cœur," says Michelet of Charles the Bold at the siege of Neuss; and English writers speak of a man "eating his very heart out" with mortification. Thomas Cromwell told Latimer that he would make Cardinal Pole through vexation "eat his own heart" (Lingard's England, anno 1537). With τὸν περὶ ψυχῆς δρόμον Mitchell compares Hdt. ix. 37, and Plato, Theaetetus 172 E.

378. ταῖν θεαῖν ψηφίσματα] ἀντὶ τοῦ τὰ ταῖν θεαῖν μυστήρια εἰπεῖν, ψηφίσματα εἶπεν.—ἐγκλημα δὲ ἦν (it was an indictable offence) ὑβρίσαι τὰ μυστήρια.—Scholiast. To profane the divine mysteries of Eleusis was an act of the most daring impiety; and the Chorus, who have already charged Bdelycleon with treason against the state (supra 345), now intimate that they are also prepared to charge him with the most serious religious crime of which an Athenian could be guilty. Such, I think, is the true interpretation of the passage, and the substitution of ψηφίσματα for μυστήρια is quite in keeping with the substitution of μισθὸν for κύλικα infra 525, and of ψῆφον for θρίον infra 675. Schömann, however, a most sagacious and excellent critic, suggests (De Comitibus ii. 7, note) that the ψηφί-



PHIL. There, I've gnawn them through completely—Ah! but do not raise a shout,  
We must use the greatest caution, lest Bdelycleon find us out.

CHOR.  
Fear not: fear not: if he speak,  
He shall gnaw his heart, and seek  
For his life to run amain.  
We will quickly make him learn  
Nevermore again to spurn  
Th' holy statutes of the Twain.

So now to the window lash the cord, and twine it securely your limbs around.  
With all Diopieithes fill your soul, then let yourself cleverly down to the ground.

PHIL. But suppose they catch me suspended here, and hoist me up by the line again,  
And angle me into the house once more, say what ye will do to deliver me then.

CHOR. Our hearts of oak we'll summon to aid, and all give battle at once for you,  
'Twere vain to attempt to detain you more: such wonderful feats we are going to do.

PHIL. This then will I do, confiding in you: and if anything happens to me, I implore

*μᾶτα* of Demeter and Persephone are the laws which govern the family and the home, and that Bdelycleon is accused of violating the most fundamental of these laws (that of *pietas erga parentes*) by putting constraint on his father. But this interpretation is hardly in character with the general tone and language of the Chorus.

380. Διοπιείθους] Knights 1085; Birds 988 ὁ μέγας Διοπιείθης. The fanatical frenzy of "the great Diopieithes," a well-known soothsayer of the period, was frequently ridiculed by contemporary writers. The Scholiast on the Birds cites various passages, in which he is taxed with downright madness. And the meaning of ψυχὴν ἐμπλησάμενος Διοπιείθους (possibly an adaptation of some Tragic dimeter, ψυχὴν ἐμπλησάμενος Πει-

θοῦς) seems to be "fill your soul with a fine frenzy, abandon yourself to a divine enthusiasm, reckon not of fear or danger." Bergler compares the expression *καρὰ πιδὼν* Εὐρυπίδην in Acharnians 484.

381. ἐσκαλαμῶσθαι—ἀνασπαστόν] These phrases are borrowed from the angler's art. Philocleon, tied to his rope, will resemble a fish dangling at the end of a line.

385. ἦν τι πάθω] One of the many euphemistic expressions by which the ancients avoided the direct mention of death in connexion with themselves or their friends. Peace 169; Eccles. 1105; Eur. Androm. 90; Herc. Fur. 1388. Others, among the Greeks, were εἴ τι συμβαίη περὶ αὐτόν (Plutarch, Alexander, chap. 13), εἴ τι γένοιτο περὶ αὐτόν (Id. Phocion, chap. 17); and, among the Romans,

ἀνελόντες καὶ κατακλαύσαντες θεῖναί μ' ὑπὸ τοῖσι δρυφάκτοις.

ΧΟ. οὐδὲν πείσει· μηδὲν δείσῃς. ἀλλ', ὦ βέλτιστε, καθίει  
σαυτὸν θαρρῶν κάπευξάμενος τοῖσι πατράοισι θεοῖσιν.

ΦΙ. ὦ Λύκε δέσποτα, γείτων ἥρως· σὺ γὰρ οἶσπερ ἐγὼ κεχάρησαι,  
τοῖς δακρύοισιν τῶν φευγόντων αἰεὶ καὶ τοῖς ὀλοφυρμοῖς· 390  
ῥῆκσας γοῦν ἐπίτηδες ἰὼν ἐνταῦθ', ἵνα ταῦτ' ἀκροῶ,  
κάβουλήθης μόνος ἡρώων παρὰ τὸν κλάοντα καθῆσθαι.  
ἐλέησον καὶ σῶσον νυνὶ τὸν σαυτοῦ πλησιόχωρον·

κού μή ποτέ σου παρὰ τὰς κάννας οὐρήσω μηδ' ἀποπάρδω. 394

ΒΔ. οὗτος, ἐγείρου. ΣΩ. τί τὸ πρᾶγμ'; ΒΔ. ὥσπερ φωνή μέ τις ἐγκεκύκλωται.

ΣΩ. μῶν ὁ γέρων πῃ διαδὺς ἔλαθεν; ΒΔ. μὰ Δί' οὐ δῆτ', ἀλλὰ καθιμᾷ  
αὐτὸν δῆσας. ΣΩ. ὦ μιαρῶτατε, τί ποιεῖς; οὐ μὴ καταβήσει;

ΒΔ. ἀνάβαιν' ἀνύσας κατὰ τὴν ἐτέραν καὶ ταῖσιν φυλλάσι παῖε,  
ἣν πῶς πρύμνην ἀνακρούσῃται πληγεῖς ταῖς εἰρεσιώναϊς.

“si quid mihi humanitus accidisset” (Cicero, Philippics i. 4), “si quid eo fuerit” (Plautus, Trinummus i. 2. 120), “si quid me fuat” (Id. Poenulus v. 2. 125). Thus Plato, Epistle vii. 328 D, fearing that Dion may be killed or expelled, says εἴτ' οὐκ πάθοι τι, εἴτ' ἐκπεσὼν ὑπὸ Διονυσίου ἔλθοι παρ' ἡμᾶς φεύγων. Thus in Heliodorus, vi. 7, Cnemon thinks of returning to Athens, lest his father should have died and left the house without an heir or successor, μὴ δὴ μοί τι καὶ τοῦ πατρὸς παθόντος ἔρημος διαδόχου καὶ ἄκληρος ὁ οἶκος ἀπολειφθῇ. And in Id. viii. 8 and ix ad fin. εἰ δέ τι πέπονθεν is opposed as the alternative to εἰ μὲν ζῇ. Such phrases are especially common in testamentary instruments. Thus Aristotle's will (preserved in Diogenes Laertius v. 1. 11) commences Ἔσται μὲν εἴ, εἰ δέ τι συμβαίῃ, τάδε διέθετο Ἀριστοτέλης, and a little lower it proceeds, εἰάν

δὲ τῇ παιδί συμβῇ τι (ὃ μὴ γένοιτο, οὐδὲ ἔσται) πρὸ τοῦ γήμασθαι κ.τ.λ.; and again, εἰάν δέ τι πρότερον συμβαίῃ Νικάνορι (ὃ μὴ γένοιτο) κ.τ.λ. See also the will of Theophrastus, Id. v. 2. 51.

386. δρυφάκτοις] These were low railings (like the altar-rails in an English church), whereby the space reserved for the judges was separated from the rest of the court.

388. πατράοις] “Differunt πατῆρες θεοὶ ἀ πατρίοις. Illi sunt gentium ac familiarum quasi quidam Dii penates; hi vero nil nisi antiquitus in civitate recepti; quemadmodum in universum πατῆρες ad gentem et familiam, πατρίος ad vetusta civitatis instituta pertinet.” —Schömann de Orgeonibus (Opuscula i. 183). This is more correct than Hermann's well-known distinction, “πάτρια quae sunt patris, πατῆρα quae a patre veniunt, πατρικά qualia patris sunt.”

That you take me up and bewail my fate, and bury me under the court-house floor.  
 O nothing, nothing will happen to you: keep up, old comrade, your heart and hope;  
 First breathe a prayer to your father's gods: then let yourself down by the trusty rope.  
 O Lycus, neighbour and hero and lord! thou lovest the selfsame pleasures as I;  
 Day after day we both enjoy the suppliant's tears and his wailing cry.  
 Thou camest here thine abode to fix, on purpose to listen to sounds so sweet,  
 The only hero of all that deigns by the mourner's side to assume his seat:  
 O pity thine old familiar friend: O save me and succour me, Power Divine!  
 And never again will I do my needs by the osier matting that guards thy shrine.  
 Get up, get up. So. Why, what's in the wind? Bd. Some voice seems circling me round and round.  
 Is the old man slipping away thro' a hole? Bd. No, by Zeus, but he lets himself down to the ground  
 Tied on to the rope. So. You infamous wretch! what, won't you be quiet and not come down?  
 Climb up by the other window-sill, and wallop him well with the harvest crown.  
 I warrant he'll speedily back stern first, when he's thrashed with the branch of autumnal fruits.

389. Λύκε] Lycus was in some sense the patron hero of all the Athenian dicasteries; see infra 819. One court-house was in immediate proximity to his chapel, and was thence called τὸ ἐπὶ Λύκῳ (Pollux viii, segm. 121). The Scholiast asserts, and several of the old grammarians support the assertion, that the *κολακρέτης*, in paying the dicastic fees, regularly deposited a triobol in the shrine of Lycus himself. And Fritzsche, who cites and discusses all the passages bearing upon the relation of Lycus to the dicasteries (De Sortitione Judicum, pp. 34-40), has no doubt that such was the case. But to me, I confess, the statement seems almost incredible, when we consider that the system of paying the dicasts had itself no existence before the time of Pericles.

395. ΒΔ.] The captive is almost free: in another moment he will be in the

midst of his friends and comrades, ready to march *Off to the judgement urns, There some mischief to do*; when suddenly the voice of Bdelycleon is heard, the slumberers awake, and all hope of escaping unperceived is at an end.

398. κατὰ τὴν ἑτέραν] This is usually understood, in accordance with the Latin version (which was composed by Bergler and revised by Brunck), to mean *Ascende occlus in alteram fenestram*; and I have so translated it. But I do not suppose that *θυρίδα* is to be supplied; τὴν ἑτέραν seems used in a more general sense, "the other side"; διὰ τοῦ ἑτέρου μέρους, as the Scholiast explains it. Compare τὴν πρώτην, τὴν ταχίστην, and the like. By φυλλάσι we are to understand the *εἰρεσιώνη* mentioned in the following line.

399. εἰρεσιώνας] Hanging above the door, as above that of Demus in the



- ΦΙ. οὐ ξυλλήψεσθ' ὁπόσοισι δίκαι τῆτες μέλλουσιν ἔσεσθαι, 400  
 ὦ Σμικυθίων καὶ Τισιάδῃ καὶ Χρήμων καὶ Φερέδειπνε,  
 πότε δ', εἰ μὴ νῦν, ἐπαρήξετέ μοι, πρίν μ' εἰσω μάλλον ἄγεσθαι;  
 ΧΟ. εἰπέ μοι, τί μέλλομεν κινεῖν ἐκείνην τὴν χολήν,  
 ἦν περ, ἥνικ' ἂν τις ἡμῶν ὀργίσῃ τὴν σφηκιάν;  
 νῦν ἐκείνο νῦν ἐκείνο [στρ.  
 τοῦ ξύθνον, ὦ κολαζό- 406  
 μεσθα, κέντρον ἐντέταται ὀξύ.  
 ἀλλὰ θαῖμάτια λαβόντες ὥς τάχιστα, παιδία,  
 θεῖτε καὶ βοᾶτε, καὶ Κλέωνι ταῦτ' ἀγγέλλετε,  
 καὶ κελεύετ' αὐτὸν ἥκειν 410  
 ὥς ἐπ' ἄνδρα μισόπολιν  
 ὄντα κάπολούμενον, ὅτι  
 τόνδε λόγον εἰσφέρει,  
 [ὡς χρῆ] μὴ δικάζειν δίκας.

Knights (729), was an *εἰρεσιώνη* or harvest-wreath. Bdelycleon orders the servant to clamber up on one side of the door, and as the old man descends by the other, to seize the *εἰρεσιώνη*, and beat him back with it. It would seem, however, that on hearing the threat, Philocleon anticipates its execution by dropping at once to the ground, though only to find himself in the clutches of his persecutors, whose attention does not

appear to have been drawn as yet to the menacing attitude of the Chorus. The *εἰρεσιώνη* was an olive-bough, wreathed and matted with wool, in which were stuck divers symbols of the harvest and vintage, figs, breadcakes, honey, oil, and wine. The boughs so bedecked were carried about in the festivals of the Thargelia and Pyanepsia by boys who sang

*Εἰρεσιώνη σῦκα φέρει, καὶ πίονας ἄρτους,  
 καὶ μέλι ἐν κοτύλῃ καὶ ἔλαιον ἀναψήσασθαι,  
 καὶ κύλικ' εὖζωρον, ὥς ἂν μεθύουσα καθεύδῃ.*

After the festival the boughs were hung up before the doors, and probably remained there until the next anniversary. See Plutarch, Theseus, chap. 22; Suidas s.v.; and the Scholiast on Knights 729 and Plutus 1054.

400. οὐ ξυλλήψεσθ'] Philocleon appeals to the Chorus for aid. The word *τῆτες* refers to the circumstance that the dicasts held office for a year.

403. εἰπέ μοι] The Chorus prepare for the struggle, not without a certain

PHIL. Help ! help ! all those whoever propose this year to busy themselves with suits.  
Smieythion, help ! Tisiades, help ! Pheredeipnus, Chremon, the fray begin :  
O now or never, assist your friend, before I'm carried away within.

CHOR. Wherefore slumbers, wherefore slumbers, that resentment in our breast,  
Such as when a rash assailant dares provoke our hornets-nest ?

Now protruding, now protruding,  
Comes the fierce and dreadful sting,  
Which we wield for punishing.

Children, hold these garments for us : then away with all your speed,  
Shout and run and bawl to Cleon, tell him of this direful deed ;

Bid him quickly hither fly  
As against a city-hater,  
And a traitor doomed to die,  
One who actually proposes  
That we should no lawsuits try.

mysterious dignity of expression, calculated to strike awe into the hearts of their opponents.

404. ἦνπερ] Scil. κινούμεν. On κολαζόμεσθα see note on 258 supra.

408. λαβόντες] This is the old and genuine reading, confirmed by every MS. The conjectural βαλόντες, which was first introduced by Brunck, and has since been retained by every editor except Richter (who grotesquely mis-translates *θαιμάτια λαβόντες holding up your garments*), is destitute of authority, and perverts the sense of the passage.

οὔτε τιν' ἔχον πρόφασιν  
οὔτε λόγον εὐτράπελον  
αὐτὸς ἄρχων μόνος.

It may well be that a line corresponding to καὶ κελεύει' αὐτὸν ἥκειν has dropped out there ; but it is evident that in other respects the error is to be sought in the

The Chorus are preparing for the fray, and they throw their upper mantles to the linkboys, just as in Thesm. 568 the woman stripping for the fight flings her garment to Philista, with the words ΛΑΒΕ ΘΟΙΜΑΤΙΟΝ, Φιλίστη, and just as Hipponax (apud Suid. s.v. Βούπαλος) says ΛΑΒΕΤΕ ΜΟΥ ΘΟΙΜΑΤΙΟΝ, κόψω Βουπάλου τὸν ὀφθαλμόν. As regards the application to Cleon for aid see the note on 197 supra.

410-14. καὶ κελεύει' . . . δίκας] In the antistrophe (468-70) the place of these five lines is occupied by three common pæonic or cretic dimeters :

— — — —		— — — —
— — — —		— — — —
— — — —		— — — —

passage before us. The last line has already been reduced into harmony with the antistrophe by the omission of the superfluous words ὡς χρῆ. And it seems

- ΒΔ. ὦγαθοί, τὸ πρᾶγμ' ἀκούσατ', ἀλλὰ μὴ κεκράγετε. 415  
 ΧΟ. νῆ Δί' εἰς τὸν οὐρανὸν γ'. ΒΔ. ὡς τοῦδ' ἐγὼ οὐ μεθήσομαι.  
 ΧΟ. ταῦτα δῆτ' οὐ δεινὰ καὶ τυραννίς ἐστιν ἐμφανής;  
 ὦ πόλις καὶ Θεώρου θεοισεχθρία,  
 κεῖ τις ἄλλος προέστηκεν ὑμῶν κόλαξ.  
 ΞΑ. Ἡράκλεις, καὶ κέντρ' ἔχουσιν. οὐχ ὄρας, ὦ δέσποτα; 420  
 ΒΔ. οἷς γ' ἀπώλεσαν Φίλιππον ἐν δίκη τὸν Γοργίου.  
 ΧΟ. καὶ σέ γ' αὖθις ἐξολοῦμεν· ἀλλ' ἅπας ἐπίστρεφε  
 δεῦρὸ κᾶξείρας τὸ κέντρον εἴτ' ἐπ' αὐτὸν ἴεσο,  
 ξυσταλεῖς, εὐτακτος, ὀργῆς καὶ μένους ἐμπλήμενος,

probable that the words *ἄνδρα μισόπολιν διτὰ κάπολουμενον* are a mere explanatory gloss which has crept into the place of

some such expression as *πανοῦργον, ἄνδρ' μισόπολιν ὡς ἐφ' ὅτι τόνδε λόγον εἰσέφερε μὴ δικάζειν δίκας*

in exact correspondence with the antistrophe. *εἰσφέρειν* is to *propose a law*, to *introduce a resolution*.

416. ΒΔ. ὡς τοῦδ'] The entire line is usually assigned to the Chorus; but Dobree is, in my judgement, clearly right in transferring this latter half of it to Bdelycleon. The words which follow, *ταῦτα δῆτ' οὐ δεινὰ κ.τ.λ.*, are manifestly an indignant exclamation of the Chorus, called forth by something which had immediately preceded. And *μεθήσομαι* would be quite out of place on the lips of the Chorus. Philocleon was in the

*ἐχθρόν, ἐπίτριπτον*, or the like; or (as Enger proposed except that he would read *ἄνδρ'* for *ὡς*) we might read

— — — — — | — — — — —  
 — — — — — | — — — — —  
 — — — — — | — — — — —

hands, not of his fellow-dicasts, but of Bdelycleon and his servants. And the appeals to release him are uniformly addressed not to the Chorus, but by the Chorus to their opponents. It is the Chorus who say *ἀφίει τὸν ἄνδρα* (428), *εἰ δὲ μὴ τοῦτον μεθήσεις* (437), and the like. And cf. 434, 448, 452. And nothing is more common than that *ὡς*, with *ἴσθι*, *be assured that*, or some such word understood, should introduce a speech which contains an emphatic assertion. As for example,

ΜΑΘ. ὡς τοῦτ' ἀληθῶς Ἀττικὸν τὸ χωρίον (Clouds 209).

ΛΥΣ. ὡς σωθήσῃ, κἂν μὴ βούλῃ (Lys. 499).

ΧΟΡ. ὡς ἐγὼ μισῶν γυναῖκας οὐδέποτε παύσομαι (Id. 1018).

ΓΡ. ὡς οὐκ ἀφήσω σ' οὐδέποτε (Eccl. 1075).

ΑΘ. ὡς ἔστιν ἀνδρὸς τοῦδε τᾶργα ταῦτά σοι (Soph. Ajax 39).

ΜΕ. ὡς τήνδ' ἀπάξεις οὐποτ' ἐξ ἐμῆς χερὸς (Eur. Andr. 587).

ΕΤ. ὡς οὐ καθέξω τειχέων ἔσω στρατόν (Eur. Phoen. 720).

Indeed the present line may perhaps be a parody of Eur. Hec. 400 ΕΚ. ὡς τῆσδ' ἐκοῦσα παιδὸς οὐ μεθήσομαι.



BDEL. Listen, worthy sirs, to reason : goodness ! don't keep screaming so.

CHOR. Scream ! we'll scream as high as heaven. BDEL. I don't intend to let him go.

CHOR. These be frightful things to see ! This is open TYRANNY !

Rouse the State ! Rouse the great God-aborred Sneak Theorus !  
And whoe'er Else is there, Fawning lord Ruling o'er us.

XAN. Heracles ! they've stings beside them ! Master, master, don't you see ?

BDEL. Ay, which slew the son of Gorgias, Philip, with their sharp decree.

CHOR. You we'll also slay directly ! Wheel about him, every one,  
Draw your stings, and, all together, in upon the fellow run.  
Close your ranks, collect your forces, brimming full of rage and hate,

418. *ὁ πόλις*] The Chorus appeal to the Athenian people, represented, I suppose, by the audience in the theatre. They have already sent for aid to Cleon, the chief *προστάτης* of the populace, and they now invoke the assistance of the subordinate *προστάται*, Cleon's minions and creatures, the hundred *κόλακες* who fluttered about him (*εἴ τις προσέστηκεν ὑμῶν κόλαξ*). Of these Theorus seems to have been one of the most conspicuous, and the most obnoxious to Aristophanes. The expression *Θεῶρου θεοισεχθρία* is similar, as Mr. Mitchell observes, to such phrases as *Ἐκτορος βίη*, and means merely the "God-detested Theorus." In Clouds 400 he is described as *σφόδρ' ἐπίορκος*. See note on 42 supra.

421. *ἐν δίκῃ*] Not, as Richter says, *δικαίως*, though that is of course a very common meaning of the words ; but "on the field of law" by analogy to *ἐν μάχῃ*, "on the field of battle" ; *ἀντὶ τοῦ δικάζοντες*, as the Scholiast rightly explains it. About "Philip, son of Gorgias" we have no certain information. In Birds 1694-1705 Aristophanes attributes the custom of cutting out the tongue of a

victim (see note on Peace 1060) to the disgust inspired by a strange tribe of barbarians, Gorgias and Philips, who gained their livelihood by their tongue. The Gorgias to whom he refers was in all probability the celebrated Sophist (see Süvern, Essay on the Birds, pp. 40, 41, Hamilton's translation), who being a native of Leontini may possibly have had, or have been alleged to have, an intermixture of Sicel blood in his veins. We have already observed (on 240 supra) that Aristophanes is supposed to be alluding in the Parabasis of the Acharnians to the rhetoric of Gorgias, and I think that he also refers to him in Thesm. 1103. It may be inferred from the present passage, coupled with that in the Birds, that Philip was a rhetorician, in some way connected with Gorgias, and that he had lately fallen under the displeasure of the courts ; but whether he was an actual son, or a satellite, or (as Bergk apud Meineke, Fragm. Com. Graec. ii. 992, suggests) merely a pupil of Gorgias, we have now no means of ascertaining.

- ὥς ἂν εὖ εἰδῇ τὸ λοιπὸν σμήνος οἶον ὥργισεν. 425
- ΞΑ. τοῦτο μέντοι δεινὸν ἤδη νῆ Δί', εἰ μαχοῦμεθα·  
ὥς ἔγωγ' αὐτῶν ὄρων δέδοικα τὰς ἐγκεντρίδας.
- ΧΟ. ἀλλ' ἀφίει τὸν ἄνδρ'· εἰ δὲ μὴ, φήμ' ἐγὼ  
τὰς χελώνας μακαριεῖν σε τοῦ δέρματος.
- ΦΙ. εἶά νυν, ὦ ξυνδικασταὶ, σφήκες ὀξύκαρδιοι, 430  
οἱ μὲν εἰς τὸν πρωκτὸν αὐτῶν εἰσπέτεσθ' ὥργισμένοι,  
οἱ δὲ τῶφθαλμῷ 'ν κύκλῳ κεντεῖτε καὶ τοὺς δακτύλους.
- ΒΔ. ὦ Μίδα καὶ Φρυγὲ βοήθει δεῦρο καὶ Μασυντία,  
καὶ λάβεσθε τουτουὶ καὶ μὴ μεθῆσθε μηδενί·  
εἰ δὲ μὴ, 'ν πέδαις παχείαις οὐδὲν ἀριστήσετε. 435  
ὥς ἐγὼ πολλῶν ἀκούσας οἶδα θρίων τὸν ψόφον.
- ΧΟ. εἰ δὲ μὴ τοῦτον μεθήσεις, ἔν τί σοι παγήσεται.
- ΦΙ. ὦ Κέκροψ ἥρως ἀναξ, τὰ πρὸς ποδῶν Δρακοντίδη,  
περιορᾶς οὕτω μ' ὑπ' ἀνδρῶν βαρβάρων χειρούμενον,  
οὗς ἐγὼ 'δίδαξα κλάειν τέτταρ' ἐς τὴν χοίνικα; 440
- ΧΟ. εἶτα δῆτ' οὐ πόλλ' ἔνεστι δεινὰ τῷ γήρα κακά;

429. χελώνας] The idea is further developed infra 1292, where Xanthias, smarting from Philocleon's blows, does in terms congratulate tortoises on the toughness of their shells. These cretic couplets (which are four in number, supra 418, 419, here, and infra 475, 476 and 486, 487) indicate from time to time, in their abrupt spasmodic measure, some actual crisis in the struggle.

433. ὦ Μίδα] Bdelycleon summons forth his other slaves to take charge of his father whilst he himself, with Xanthias and Sosias, goes into the house. All three return with line 456 infra.

435. πέδαις παχείαις] The same expression is used by Ctesias (apud Photium 53 H), ληφθέντα δὲ πέδαις παχείαις δεθῆναι.

Some such word as δεθῆναι ought to follow here also, but Aristophanes unexpectedly substitutes οὐδὲν ἀριστήσετε, *ye shall breakfast off nothing*.

436. θρίων] The Scholiast says that the crackling and bouncing of fig-leaves whilst burning had passed into a proverb, πολλῶν ἐγὼ θρίων ψόφους ἀκήκοα. And he adds τὰ γὰρ θρία καίόμενα ψοφεῖ. εἶρηται δὲ ἡ παροιμία ἐπὶ τῶν δι' ἀπειλῆς θόρυβον καὶ κόμπον ἐμποιούντων διακενῆς.

437. ἔν τί σοι παγήσεται] Something (i. e. κέντρον, gl. Vict.) ἐμπαγήσεται σοι, shall be fixed in you.

438. ὦ Κέκροψ] ὁ Φιλοκλέωνο ἐλκόμενος ὑπὸ τῶν οἰκετῶν, τὸν οἰκιστὴν τῆς πόλεως ἐπικαλεῖται.—Scholiast. The indigenous

He shall know the sort of wasps-nest he has dared to irritate.

XANTH. Now with such as these to combat is, by Zeus, a serious thing :

Verily I quake and tremble, but to look upon their sting.

CHOR. Let him go !    Loose your hold !    If you don't    I declare  
You shall bless    Tortoise-backs    For the shells    Which they wear.

PHIL. On then, on, my fellow-dicasts, brother wasps of heart severe,  
Some fly in with angry buzzings, and attack them in the rear,  
Some surround them in a ring, and both their eyes and fingers sting.

BDEL. Ho there ! Midas ! Phryx ! Masyntias ! hither ! hither ! haste to me !  
Take my father, guard him safely : suffer none to set him free ;  
Else you both shall lunch off nothing, clapped in fetters strong and stout.  
There's a sound of many fig-leaves (well I know it) buzzed about.

CHOR. This shall stand infixed within you if you will not let him go.

PHIL. Mighty Cecrops ! King and hero ! Dragon-born and -shaped below,  
Wilt thou let these rude barbarians vex and maul me at their pleasure,  
Me who heretofore have made them weep in full imperial measure ?

CHOR. Truly, of abundant evils, age is evermore the source :

Attic hero was appropriately invoked by the old Athenian (himself a genuine Attic autochthon, *infra* 1076) assailed by outer barbarians, ἵπ' ἀνδρῶν βαρβάρων. According to a legend preserved by Tzetzes (on Lycophron's Cassandra 111), Cecrops, like so many other heroes of antiquity, sprang from a dragon's teeth ; and he was popularly represented as a dragon or serpent from his waist downwards. Hence his epithet Διφυῆς, which Ovid (*Met.* ii. 555) translates *geminus*, and Justin (*ii.* 6, 7) *biformis*. He might therefore, at all events so far as his lower extremities, τὰ πρὸς ποδῶν, were concerned, be justly styled Δρακοντίδης, the name of the criminal *supra* 157.

440. τέτταρ' εἰς τὴν χοίνικα]

quartern loaves, four to the choenix. *ἔτι εἰς τὴν χοίνικα τέσσαρες μεγάλοι ἄρτοι γίνονται, μικροὶ δὲ ἦ'.*—Scholiast. Instead of saying that he had made them *bake* quartern loaves, Philocleon says that he had made them *weep* quartern loaves. Perhaps, as the Scholiast observes, the saying is a proverbial one ; μήποτε καὶ τοῦτο παροιμακόν. ἀντὶ δὲ τοῦ εἰπεῖν πέττειν καὶ διαρτίζειν, κλάειν εἶπεν. The word χοῖνιξ was also used, as the Scholiast further remarks, to signify a sort of stocks in which offending slaves were placed ; but if there is an allusion to any mode of servile punishment here, it would be rather to the *μυλὼν*, *pistrinum*, than to the χοῖνιξ.



- δηλαδὴ· καὶ νῦν γε τούτῳ τὸν παλαιὸν δεσπότην  
 πρὸς βίαν χειροῦσιν, οὐδὲν τῶν πάλαι μεμνημένοι  
 διφθερῶν κάξωμίδων, ἃς οὗτος αὐτοῖς ἡμπόλα,  
 καὶ κυνᾶς, καὶ τοὺς πόδας χεῖμωνος ὄντος ὠφέλει, 445  
 ὥστε μὴ ριγῶν γ' ἐκάστοτ'· ἀλλὰ τούτοις γ' οὐκ ἔνι  
 οὐδ' ἐν ὀφθαλμοῖσιν αἰδῶς τῶν παλαιῶν ἐμβάδων.
- ΦΙ. οὐκ ἀφήσεις οὐδὲ νυνὶ μ', ὦ κάκιστον θηρίον;  
 οὐδ' ἀναμνησθεὶς ὅθ' εὐρῶν τοὺς βότρυς κλέπτοντά σε  
 προσαγαγὼν πρὸς τὴν ἐλάαν ἐξέδειρ' εὖ κἀνδρικῶς, 450  
 ὥστε σε ζηλωτὸν εἶναι, σὺ δ' ἀχάριστος ἦσθ' ἄρα.  
 ἀλλ' ἄνες με καὶ σὺ καὶ σὺ, πρὶν τὸν νῖδον ἐκδραμεῖν.
- ΧΟ. ἀλλὰ τούτων μὲν τάχ' ἡμῖν δώσετον καλὴν δίκην,  
 οὐκέτ' ἐς μακρὰν, ἵν' εἰδήθ' οἷόν ἐστ' ἀνδρῶν τρόπος  
 ὀξυθύμων καὶ δικαίων καὶ βλεπόντων κάρδαμα. 455
- ΒΔ. παῖε παῖ', ὦ Ξανθία, τοὺς σφήκας ἀπὸ τῆς οἰκίας.
- ΞΑ. ἀλλὰ δρῶ τοῦτ'. ΒΔ. ἀλλὰ καὶ σὺ τύφε πολλῷ τῷ καπνῷ.  
 οὐχὶ σοῦσθ', οὐκ ἐς κόρακας; οὐκ ἄπιτε; παῖε τῷ ξύλῳ.  
 καὶ σὺ προσθεὶς Αἰσχίνην ἐντυφε τὸν Σελαρτίον.
- ΣΩ. ἄρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσιν τῷ χρόνῳ; 460
- ΒΔ. ἀλλὰ μὰ Δί' οὐ ραδίως οὕτως ἂν αὐτοὺς διέφυγες,  
 εἴπερ ἔτυχον τῶν μελῶν τῶν Φιλοκλέους βεβρωκότες.

444. διφθερῶν] The κυνὴ was a dog-skin cap; the διφθέραι were coats of skins; the ἐξωμῖς was a coat which left one shoulder, or both shoulders, bare: all articles of clothing worn by the lower classes at Athens, and especially by slaves. The ἐξωμίδες, which were the staple manufacture of Megara (Μεγαρέων οἱ πλείστοι ἀπὸ ἐξωμιδοποιίας διατρέφονται, Xen. Mem. ii. 7. 6, see note on Peace 1000) are described by the Scholiast here as ἱμάτια δουλικά καὶ ἑτερομάσχαλα, and it is doubtless to them that Aristophanes

refers in the Peace by the words δούλοισι χλανισκιδίων μικρῶν. They are worn by the Chorus of Men in the Lysistrata (662). And in the Clouds both the κυνὴ and the διφθέραι are ascribed to Strep-siades (72, 268). See also Eccl. 80.

447. παλαιῶν ἐμβάδων] The word ἐμβάδων is used παρὰ προσδοκίαν for δεισποτῶν, reverence for their ancient lords.

455. ὀξυθύμων κ.τ.λ.] Each epithet is accompanied by a blow. For ὀξυθύμων see the note on 1105 infra. In δικαίων there is probably a reference to its

Only see how these two scoundrels hold their ancient lord perforce,  
Clean forgetting how, aforetime, he their daily wants supplied,  
Bought them little sleeveless jackets, bought them caps and coats of hide,  
Clean forgetting all the kindness, shown their feet in wintry weather,  
How from chill and cold he kept them : ah ! but these have altogether  
Banished from their eyes the reverence owing to those dear old brogues.

PHIL. Won't you even now unhand me, shameless villain, worst of rogues ?  
When the grapes I caught you stealing, O remember, if you can,  
How I tied you to the olive, and I flogged you like a man,  
So that all beheld with envy : but a grateful soul you lack !  
O, unhand me, you, and you, at once, before my son come back.

CHOR. But a famous retribution ye for this shall undergo,  
One that will not lag nor linger ; so that ye betimes shall know,  
Know the mood of angry-tempered, righteous, mustard-glancing men.

BDEL. Beat them, Xanthias, from the door-way ; beat the wasps away again.

XANTH. That I will, sir. BDEL. Fume them, Sosias, drive the smoke in dense and thick.  
Shoo there, shoo ! be off, confound you. At them, Xanthias, with the stick !  
Smoke them, Sosias, smoke, infusing Aeschines, Selartius' son.

SOS. So then we at last were going, as it seems, to make you run.

BDEL. But you never would have managed thus to beat them off with ease,  
Had it chanced that they had eaten of the songs of Philocles.

etymology, *law-loving citizens*. *Βλεπόντων κάρδαμα*, "of mustard aspect," like Shakespeare's "men of such vinegar aspect," Merchant of Venice i. 1.

456.] While the Chorus are still in the midst of their grandiloquent menaces, Bdelycleon suddenly issues from the house, followed by Xanthias and Sosias, the former armed with a stick, the latter carrying an apparatus for smoking-out wasps. The two slaves at once attack the Chorus. Bdelycleon is the generalissimo, and directs their operations.

459. *Αἰσχίνην Σελαπρίου*] Here again the name of this vain empty braggart is used as a synonym for smoke. See 325 supra, and the note there. On *Σελαπρίου* the Scholiast says, *ἀντὶ τοῦ εἰπεῖν Σέλλου, ἐπαιξεν ἐπεκτείνας Σελαπρίου, παρὰ τὸ σέλας. ὁ γὰρ καπνὸς τοῦ σέλαος γέννημα.*

462. *Φιλοκλέους*] These wasps have been nurtured, the speaker means, on the plaintive and tender lays, the honey-sweet melodies of Phrynichus ; had they fed on the acrid bitterstrains of Philocles, you would not have disposed of them so

- ΧΟ. ἄρα δῆτ' οὐκ αὐτὰ δῆλα [άντ.  
 τοῖς πένησιν, ἡ τυραννὶς  
 ὥς λάθρα γ' ἐλάνθαν' ὑπιοῦσα; 465  
 εἰ σύ γ', ὦ πόνω πόνηρε καὶ κομηταμυνία,  
 τῶν νόμων ἡμᾶς ἀπείργεις ὦν ἔθηκεν ἡ πόλις,  
 οὔτε τιν' ἔχων πρόφασιν  
 οὔτε λόγον εὐτράπελον,  
 αὐτὸς ἄρχων μόνος. 470
- ΒΔ. ἔσθ' ὅπως ἄνευ μάχης καὶ τῆς κατοξείας βοῆς  
 ἐς λόγους ἔλθοιμεν ἀλλήλοισι καὶ διαλλαγὰς;
- ΧΟ. σοὶ λόγους, ὦ μισόδημε καὶ μοναρχίας ἐραστὰ,  
 καὶ ξυνῶν Βρασίδα, καὶ φορῶν κράσπεδα 475  
 στεμμάτων, τήν θ' ὑπήνην ἄκουρον τρέφων;
- ΒΔ. νῆ Δί' ἣ μοι κρεῖττον ἐκστήναι τὸ παράπαν τοῦ πατρὸς  
 μᾶλλον ἢ κακοῖς τοσοῦτοῖς ναυμαχεῖν ὅσημέραι.
- ΧΟ. οὐδὲ μὲν γ' οὐδ' ἐν σελίνῳ σοῦστίν οὐδ' ἐν πηγάνῳ· 480

easily. Philocles, described by Suidas as the nephew of Aeschylus, and the father of Morsimus, was a tragic poet of the day, a man of such exceeding bitterness that διὰ τὸ πικρὸν he acquired the nickname of Χολή, *Gall*. The opinion which Aristophanes entertained of him and his plays is concisely expressed in the *Thesmophoriazusae* (168), ὁ Φιλοκλέης αἰσχροὺς ὦν αἰσχροῶς ποιεῖ. Yet this waspish poet carried off the tragic prize against the Oedipus Tyrannus of the Attic bee.

465. λάθρα γ' ἐλάνθαν' ὑπιοῦσα] The poor must perceive, for it is self-evident now, that Tyranny with its stealthy and noiseless approach has been stealing upon them unawares. The *με* which is usually added at the end of the line disturbs both the sense and the metre.

466. κομηταμυνία] Long hair, in an Athenian who had reached the age of manhood, was considered a sign of aristocratic pride and insolence (*Knights* 580; *Clouds* 545; *infra* 1317; *Birds* 911; *Plutus* 572); and was at the present time peculiarly obnoxious, as indicating a sympathy with the long-haired Spartans (*Birds* 1282). No Athenian was a more grievous offender in this matter than Arynias, whose name forms the latter half of the compound before us, and who is distinguished, *infra* 1267, as οὐκ τῶν Κρωβύλων, *he of the topknot tribe*. πόνω πόνηρε is equivalent to *παμπόνηρε*, *πονηρὸς* is derived from *πόνος*, and is merely intensified by the addition of its root.

475. Βρασίδα] Bdelycleon is now arraigned as a monarchical conspirator,



CHOR. Creeping o'er us, creeping o'er us,  
 Here at least the poor can see  
 Stealthy-creeping TYRANNY!  
 If you from the laws debar us, which the city has ordained,  
 You, a curly-haired Amynias, you, a rascal double-grained,  
 Not by words of wit persuading,  
 Not for weighty reasons shown,  
 But because, forsooth, you WILL it,  
 Like an autocrat, alone.

BDEL. Can't we now, without this outcry, and this fierce denunciation,  
 Come to peaceful terms together, terms of reconciliation?

CHOR. Terms with THEE, thou people-hater, and with Brasidas, thou traitor,  
 Hand and glove! You who dare Woolly-fringed Clothes to wear,  
 Yes, and show Beard and hair Left to grow Everywhere.

BDEL. O, by Zeus, I'd really liefer drop my father altogether  
 Than endure these daily conflicts, buffeting with waves and weather.

CHOR. Why, as yet you've hardly entered on the parsley and the rue:

a disaffected citizen who intrigues with Brasidas (see the note on 288 *supra*, and on Peace 640), and bewrays his Spartan sympathies by the fashion of his dress and his beard. By *κράσπεδα στεμμάτων* we are, according to the Scholiast, to understand fringes or tassels of wool (no doubt of its natural colour), which edged the border of a Spartan cloak. Hence in *Lysistrata* 1304 a Spartan dancer is said *ὡς αὖ κοῦφα πάλλιν*.

476. *ὑπέρην ἄκουρον*] A long, uncut beard was characteristic of the Spartans, and was therefore much affected by their imitators at Athens. Plutarch in his life of Phocion (chap. 10) tells us of an Athenian who was nicknamed *Λακωνιστῆς* from his imitation of Spartan habits;

*πώγωνά τε καθεϊμένος ὑπερφυῇ μεγέθει καὶ τρίβωνα φορῶν αἰεὶ καὶ σκυθρωπάων*. This man being once called up by Phocion to support some unpalatable measure before a tumultuous audience, chose rather to court the popular applause by speaking, against his convictions, on the popular side of the question. Thereupon Phocion, *ἀψάμενος αὐτοῦ τῶν γενείων*, 'Ὁ Ἀρχιβιάδη, εἶπε, τί οὖν οὐκ ἀπεκείρω; meaning, "why affect the austere simplicity and integrity of a Spartan, if in your heart you are after all a mere flatterer, currying the favour of the people?" The Spartan ambassadors in the *Lysistrata* are described (1072) as *ἔλκοντες ὑπῆνας*, *heavily trailing their beards along*.

480. *σελίνῳ*] Parsley and rue were the common border of Hellenic gardens,

τοῦτο γὰρ παρεμβαλοῦμεν τῶν τριχοινίκων ἐπῶν.  
 ἀλλὰ νῦν μὲν οὐδὲν ἀλγεῖς, ἀλλ' ὅταν ξυνήγορος  
 ταῦτά ταῦτά σου καταντλή καὶ ξυνωμότας καλῇ.

BΔ. ἄρ' ἂν, ὦ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;  
 ἢ δέδοκται μοι δέρεσθαι καὶ δέρειν δι' ἡμέρας;

485

XO. οὐδέποτε γ', οὐχ, ἕως ἂν τί μου λοιπὸν ᾤ,  
 ὅστις ἡμῶν ἐπὶ τυραννίδι συνεστάλης.

BΔ. ὥς ἅπανθ' ὑμῖν τυραννίς ἐστι καὶ ξυνωμόται,  
 ἦν τε μείζον ἦν τ' ἔλαττον πρᾶγμά τις κατηγορῇ,  
 ἥς ἐγὼ οὐκ ἤκουσα τοῦνομ' οὐδὲ πεντήκοντ' ἐτών·

490

νῦν δὲ πολλῷ τοῦ ταρίχους ἐστὶν ἀξιοτέρα·  
 ὥστε καὶ δὴ τοῦνομ' αὐτῆς ἐν ἀγορᾷ κυλίνδεται.  
 ἦν μὲν ὠνήται τις ὀρφῶς, μεμβράδας δὲ μὴ θέλει,

as box is of our own flower-beds. And the Chorus therefore mean, "All your troubles are to come; you have not yet arrived at the very commencement of them."

481. *τριχοινίκων*] The Scholiast, who interprets this word by *εὐτελών*, must look upon the phrases of the preceding line as homely metaphors, borrowed by the Chorus from their humble domestic life; and such is the usual explanation of the passage: but it seems on the whole more probable that they are flowers of forensic rhetoric which the Chorus have culled from the law courts, and that by *τριχοινίκων ἐπῶν* we are to understand *ampullas et sesquipedalia verba*, like *ῥῆμα μυριάμορον* (Peace 521), with which Bergler compares the expression. The Chorus appear to be giving a sample of their powers, "a short sketch of what we can do in the sublime" (if I may appropriate the heading of one of Fielding's chapters).

483. *καταντλή*] *Drench you with ξυνήγορος, ῥήτωρ* *καταντλή* δὲ *καταχέη, κατηγορῇ*.—Scholiast. Mitchell appositely cites the passage in the Republic, i. 344 D, where Thrasymachus was minded to depart, ὥσπερ βαλανεὺς ἡμῶν *καταντλήσας* *κατὰ τῶν ὧτων ἀθρόον καὶ πολὺν τὸν λόγον*, a passage imitated by Lucian in his Demosth. Encom. 16. So St. Chrysostom, Hom. xxx in Matth. 354 E, τὰ αὐτὰ ἐπαντλῶν ῥήματα.

488. *τυραννίς καὶ ξυνωμόται*] ὥς αὐτῶν *συνεχῶς λεγόντων*, ὅτι ταῦτα *τυραννίς ἐστι καὶ ξυνωμοσία*. οὐδὲν ἄλλο, φησὶ, *μεμελήτῃται ὑμῖν εἰ μὴ ταῦτα*.—Scholiast. See supra 345, 417, 464, 483, 487, and infra 953. Bergler refers to Thucydides vi. 27, 60 (where the agitation into which the Athenians were thrown by the mutilation of the Hermae is described, καὶ πάντα αὐτοῖς ἐδόκει ἐπὶ ξυνωμοσίᾳ ὀλιγαρχικῇ καὶ τυραννικῇ πεπράχθαι), and to a graphic passage in the oration known as Demosthenes de Syntaxi, p. 170.

(That we'll just throw in, a sample of our three-quart words for you.)  
 Now you care not, wait a little, till the prosecutor trounce you,  
 Sluicing out these selfsame charges, and CONSPIRATOR denounce you.

BDEL. O by all the gods I ask you, will ye never go away ?

Are ye quite resolved to linger, thwacked and thwacking all the day ?

CHOR. Never more      Will I while      There's a grain      Left of me  
 Leave your door, Traitor vile      Bent to gain      TYRANNY.

BDEL. Ay "Conspiracy" and "Tyrant," these with you are all in all,  
 Whatsoe'er is brought before you, be the matter great or small.

Everywhere the name of Tyrant, now for fifty years unknown,  
 Is than cheap salt-fish at Athens commoner and cheaper grown.

Everywhere about the market it is bandied to and fro :

If you wish a basse to purchase, and without a pilchard go,

490. *περίκοντ' ἐτών*] The present generation had in fact no experience of tyrants. It was eighty-eight years since the Pisistratidae were expelled, and sixty-eight since every prospect of their restoration had been extinguished by the battle of Marathon and death of Hippias. Yet now the name of Tyrant was, in Falstaff's phrase (First Henry IV. ii. 4), "as cheap as stinking mackarel," *ταρίχους ἀξιωτέρα*.

493. *ὀρφῶς*] This is the Dusky Perch, or Dusky Serranus, a large fish of good flavour, weighing ordinarily from ten to twenty pounds, but occasionally found of very much greater weight. It is still called *orphos* or *rophos* by the Greeks (Cuvier and Valenciennes, Hist. Nat. des Poissons vi. 4), and is known to science as the *Perca gigas* of Brunnich and Gmelin, the *Serranus gigas* of Cuvier and Valenciennes, and the *Perca robusta* of Couch. The better-known *basse*, which in my translation is substituted

for the *orphos*, is a very similar fish, though belonging to a different branch of the great perch family. Numenius (apud Ath. vii. 97) characterizes the *ὀρφόν* as *περιπρηχέα*, an epithet due to those rough spines which form so prominent a feature of the Percidae, and which have earned for one of our English river-perch the distinctive appellation of the Ruffie. The *orphos* is described by Aristotle (Hist. Animal, and so Athenaeus ubi supra) as a large carnivorous (viii. 4. 1) fish of rapid growth (v. 9. 5), firm of flesh, keeping close to the land (viii. 15. 1), and fond of getting into holes (viii. 17. 1). It was found in the greatest perfection in the Rhodian waters (Ath. vii. 24). (Since the first edition of this work was published, an article by Mr. J. T. Clarke has appeared in the Classical Review ii. 97, contending that the *orphos* is the *stone basse* well known on our Devonshire and Cornish coasts. See Yarrell's British Fishes, s. v. *Couch's Polyprion*. If this is so, my



εὐθέως εἶρηχ' ὁ πωλῶν πλησίον τὰς μεμβράδας·

“ οὗτος ὀψωνεῖν ἔοιχ' ἄνθρωπος ἐπὶ τυραννίδι.”

495

ἦν δὲ γήτειον προσαιτῇ ταῖς ἀφύαις ἡδυσμά τι,

ἢ λαχανόπωλις παραβλέψασά φησι θατέρω·

“ εἰπέ μοι, γήτειον αἰτεῖς, πότερον ἐπὶ τυραννίδι

ἢ νομίσεις τὰς Ἀθήνας σοὶ φέρειν ἡδύσματα ; ”

ΞΑ. κάμ' εἴ γ' ἡ πόρνη χθὲς εἰσελθόντα τῆς μεσημβρίας,

500

ὅτι κελητῖσαι 'κέλευον, ὀξυθυμηθεῖσά μοι

ἤρετ' εἰ τὴν Ἰππίου καθίσταμαι τυραννίδα.

ΒΔ. ταῦτα γὰρ τούτοις ἀκούειν ἡδέ', εἰ καὶ νῦν ἐγὼ,

τὸν πατέρ' ὅτι βούλομαι τούτων ἀπαλλαχθέντα τῶν

ὀρθροφοιτοσουκοφαντοδικοταλαιπώρων τρόπων

505

ζῆν βίον γενναῖον ὥσπερ Μόρυχος, αἰτίαν ἔχω

ταῦτα δρᾶν ξυνωμότης ὦν καὶ φρονῶν τυραννικά.

ΦΙ. νῆ Δί' ἐν δίκη γ'· ἐγὼ γὰρ οὐδ' ἂν ὀρνίθων γάλα

ἀντὶ τοῦ βίου λάβοιμ' ἂν οὐ με νῦν ἀποστρεφείς·

οὐδὲ χαίρω βατίσιν οὐδ' ἐγγέλεσιν, ἀλλ' ἡδιον ἂν

510

translation is more accurate than I supposed.) ἀφύαι and μεμβράδες (otherwise βεμβράδες) are little fish of the tribe Clupeidae, of which the herring, the pilchard, the sprat, the anchovy, and the sardine are our most familiar examples. They are frequently mentioned together, as in *Aloiphron* iii. 53, where a knave who has stolen, amongst other things, *χύτραν μεμβράδας ἔχουσαν καὶ ἀφύας Μεγαρικὰς*, describes with great zest how he sat in a corner and enjoyed the feast. It is impossible now to discriminate—probably the ancients themselves did not always discriminate—with precise accuracy between the two varieties: but it is plain that ἀφύαι, though not held in such high estimation at Athens as elsewhere (*Chrysippus* apud *Ath.* vii.

23), were a favourite and popular dish (*Knights* 642–82): whereas from the tone in which the comic poets invariably speak of μεμβράδες we may safely conclude that they were reckoned amongst the most worthless fish in the Athenian market. *Timocles*, for example (apud *Ath.* vi. 39), describes a needy glutton who roams round the market contemplating, and asking the prices of, the most expensive fish, though after all he can buy nothing better than μεμβράδες. And in *Alexis* (ap. *Ath.* vii. 28) a parasite vows that he would actually rather sup off βεμβράδες with a host who could talk good Attic Greek, than undergo another banquet with a wealthy barbarian.

499. φέρειν ἡδύσματα] φέρειν means to

Straight the man who sells the pilchards grumbles from his stall hard by,  
*Here is plainly one that caters with a view to Tyranny.*

If a leek, besides, you order, relish for your sprats perchance,  
 Says the potherb-girl directly, eyeing you with looks askance,  
*Leeks indeed ! and leeks I prithee ! what, with Tyranny in view ?*  
*Athens must be taxed, you fancy, relish to supply for YOU !*

XANTH. Even so a naughty damsel yesternoon observed to me,  
 Just because I said her manners were a little bit too free,  
 She supposed that I was wishing Hippias's Tyranny.

BDEL. Ay, by charges such as these our litigious friends they please.  
 Now because I'd have my father (quitting all this toil and strife,  
 This up-early-false-informing-troublesome-litigious life)  
 Live a life of ease and splendour, live like Morychus, you see  
 Straight I'm charged with Tyrant leanings, charged with foul conspiracy.

PHIL. Yes, by Zeus, and very justly. Not for pigeon's milk in store  
 I the pleasant life would barter which you let me lead no more.  
 Nought I care for eels and rayfish : daintier food to me would seem

furnish supplies, *tanquam φόρον*, to a lord.

501. *κεληρίσαι*] This word is of course not represented in the translation. *κέλης*, which properly means a horse (whence the joke on *Ἱππίου τυραννίδα*, a joke repeated in *Lysistrata* 618), is also a *σχῆμα συνουσίας*, *Peace* 900; *Lys.* 60; *Thesm.* 153.

508. *ὀρνίθων γάλα*] *παροιμία ἐπὶ τῶν λίαν εὐδαιμονούντων καὶ πάντα κεκτημένων, ὡς καὶ ἐκ τῶν ἀδυνάτων πόρους κομίζεσθαι ἀδύνατον γὰρ ἐξ ὀρνίθων γάλα ποτὲ λαβεῖν.*—*Schol.* *ὀρνίθων γάλα* is the bait which in the *Ὀρνίθες*, 1673, *Peisthetaerus* appropriately holds out to the greedy and gullible *Heracles*. Cf. *Id.* 733. *Lucian* (*De Mercede Conductis* 13) says to one who after long toil has achieved the

position of companion to some great man, *κεκράτηκας ὦ μακάριε, καὶ ἔστεψαι τὰ Ὀλύμπια· μᾶλλον δὲ Βαβυλῶνα εἴληφας, ἢ τὴν Σάρδεων ἀκρόπολιν καθήρηκας, καὶ ἔξεις τὸ τῆς Ἀμαλθείας κέρας, καὶ ἀμέλξεις ὀρνίθων γάλα.* I do not know whether our corresponding phrase, *pigeon's milk*, was in use before *Hunter* (on the *Animal Economy*, p. 194) discovered that pigeons do in truth nourish their young by means of a milky or curdy secretion, or whether it was introduced by the sceptics of the day in ridicule of that discovery.

510. *βατίσιν οὐδ' ἐγγέλεισιν*] Observe that *Bdelycleon* had mentioned neither eels nor any other fish : but the name of *Morychus* would naturally suggest to *Philocleon's* mind a vision of those white-fleshed *Copaic* eels which formed

δικίδιον σμικρὸν φάγοιμ' ἂν ἐν λοπάδι πεπνιγμένον.

BΔ. νῆ Δί' εἰθίσθης γὰρ ἤδεσθαι τοιούτοις πράγμασιν·  
ἀλλ' ἐὰν σιγῶν ἀνάσχη καὶ μάθης ἀγὼ λέγω,  
ἀναδιδάξειν οἶμαί σ' ὥς πάντα ταῦθ' ἀμαρτάνεις.

ΦΙ. ἔξαμαρτάνω δικάζων ; BΔ. καταγελῶμενος μὲν οὖν 515  
οὐκ ἐπαῖεις ὑπ' ἀνδρῶν, οὓς σὺ μόνον οὐ προσκυνεῖς.

ἀλλὰ δουλεύων λέληθας. ΦΙ. παῦε δουλείαν λέγων,  
ὅστις ἄρχω τῶν ἀπάντων. BΔ. οὐ σύ γ', ἀλλ' ὑπηρετεῖς  
οἴομενος ἄρχειν· ἐπεὶ δίδαξον ἡμᾶς, ᾧ πάτερ,  
ἦτις ἡ τιμή 'στί σοι καρπυμένῳ τὴν Ἑλλάδα. 520

ΦΙ. πάνν γε καὶ τούτοισί γ' ἐπιτρέψαι θέλω. BΔ. καὶ μὴν ἐγώ.  
ἄφετέ νυν ἅπαντες αὐτόν. ΦΙ. καὶ ξίφος γέ μοι δότε.

the favourite dish of the great epicure. In *Acharnians* 887 a Copaic eel is saluted as φίλη Μορύχῳ : and in *Peace* 1008 the Chorus imagine themselves jostling with Morychus for the Copaic eels which are to return, with returning Peace, to the Athenian market. βατίδες, *rayfish*, are discussed in *Athenaeus* vii, chap. 26. The common skate is still called *Raia batis*.

511. πεπνιγμένον] πνίγειν is a term of the culinary art, and means to seethe a slain animal in its own blood and steam within a close cauldron. In *Athenaeus* ix, chap. 53, one of the guests, seeing some meat served up richly steamed and sauced (συγκεκισωμένων τινων κρεῶν ζωμῷ), says, "Give me some of that smothered meat (τῶν πικτῶν κρεαδίῳ δός)." On which Ulpian retorts, "I shall myself be smothered with annoyance (αὐτὸς ἐγὼ ἀποπνιγίσσομαι) if you don't tell me where you found meat so called, for I won't use the name till I know." Thereupon the guest cites

five passages from the Comedians, and amongst others the last three words of the line before us. See also *Hdt.* ii. 92, and *Nicander of Colophon*, apud *Ath.* iii. 100. *Casaubon* (on *Athenaeus* ii. 70) says, "πνίγειν interpretor parare certo modo veteribus usitato, atque etiam hodie : quum in proprio succo coquuntur carnes intra ollam aut patinam conclusae sic ut nullus exhalationibus pateat meatus : πνίγειν hoc Graeci, unde πικτὰ κρέα quae ita sunt coctae ; nostri item coqui paraturae hoc genus suffocationem vocant." The Scholiast, who seems not to have been aware that this was a real culinary operation, says, δέον εἰπεῖν ἡψημένον, φησὶ πεπνιγμένον, ἀπὸ τοῦ συμβαίνοντος ὑπὸ τῶν δικαστῶν τοῖς δικαζομένοις. Cf. *Frogs* 122. But I doubt if such an allusion was really intended.

514. πάντα ταῦθ' ἀμαρτάνεις] And this, we shall find, is the actual conclusion to which *Philocleon* is ultimately brought. See the note on 745 *infra*. With the



Just a little, tiny lawsuit, dished and stifled in its steam.

BDEL. Yes, for that's the sort of dainty you, by Zeus, have loved so long.  
Yet I think I'll soon convince you that your mode of life is wrong,  
If you can but once be silent, and to what I say give heed.

PHIL. I am wrong to be a dicast! BDEL. Laughed to utter scorn indeed,  
Mocked by men you all but worship, for you can't their treachery see,  
You're a slave, and yet don't know it. PHIL. Name not slavery to me  
I am lord of all, I tell you. BDEL. You're the veriest drudge, I vow,  
Thinking that you're lord of all. For come, my father, teach us now,  
If you reap the fruits of Hellas, what's the benefit to you?

PHIL. Willingly. Let these be umpires. BDEL. I'll accept their judgement too.  
Now then all at once release him. PHIL. And besides a sword supply,

lofty pretensions involved in the words  
*ἀρχω τῶν ἀπάντων* infra 518, compare  
what Aristotle (*Politics* ii, last chapter)  
says of Solon, *κύριον ἐποίησε τὸ δικαστή-  
ριον πάντων*. And so Lysias (*De Caede*  
*Eratosth.* p. 95) *ἡ ψήφος ἡ ὑμετέρα πάντων*  
*τῶν ἐν τῇ πόλει κυριωτάτη*. So Demos-  
thenes (against Meidias 280, p. 585) *οἱ*  
*δικάζοντες κύριοι τῶν ἐν τῇ πόλει πάντων*.

520. *ἥτις ἡ τιμή*] The dispute between  
the parties is reduced to this issue, Do  
the dicasts, or do they not, obtain any  
real substantial benefit from the dicastic  
office? Is that office, as Philocleon con-  
tends, a *μεγάλη ἀρχή*, or is it, indeed,  
the slavery which his son pronounces  
it? To show the dicasts that they were in  
truth mere *δοῦλοι*, working for the benefit  
of the demagogues, and not for their own  
advantage, was (as is more largely ex-  
plained in the Introduction) the great  
and paramount object of the Play.

521. *τοῦτοισί γ' ἐπιτρέψαι*] To submit  
the question to the arbitrement of the

*Chorus*. Philocleon, versed in legal  
terms and legal practices, at once accepts  
the issue proposed, and offers to refer  
the matters in difference to Arbitration,  
a method of settling disputes which is  
recognized in every country, and is  
frequently commended by the Athenian  
orators. The first sentence in the first  
speech of Demosthenes (*Demosth. adv.*  
*Aphobum*) is, *Εἰ μὲν ἡβούλετ' Ἀφοβος, ὦ*  
*ἄνδρες δικασταί, τὰ δίκαια ποιῶν, ἡ περὶ ὧν*  
*διαφερόμεθα τοῖς οἰκείοις* ΕΠΙΤΡΕΠΕΙΝ,  
*οὐδὲν ἂν ἔδει δικῶν οὐδὲ πραγμάτων* (cf.  
infra 1392, 1426) *ἀπέχρη γὰρ ἂν τοῖς ὑπ'*  
*ἐκείνων γνωσθεῖσιν* ΕΜΜΕΝΕΙΝ (infra 524).

522. *ΦΙ. καὶ ξίφος*] The determination  
to kill himself if defeated is far more  
consonant to Philocleon's character and  
circumstances than to those of Bdely-  
cleon, and in fact the sword will presently  
(infra 714) be found in Philocleon's hand.  
Philocleon might, indeed, be holding it  
out for Bdelycleon to fall upon its point,  
but the person to whom the sword is

ἦν γὰρ ἡττηθῶ λέγων σου, περιπεσοῦμαι τῷ ξίφει.

ΒΔ. εἰπέ μοι, τί δ' ἦν, τὸ δεῖνα, τῇ διαίτῃ μὴ 'μμένῃς ;

ΦΙ. μηδέποτε πίοιμ' ἄκρατον μισθὸν ἀγαθοῦ δαίμονος.

525

ΧΟ. νῦν δὴ τὸν ἐκ θήμετέρου

[στρ.

γυμνασίου λέγειν τι δεῖ

καινὸν, ὅπως φανήσῃ

ΒΔ. ἐνεγκάτω μοι δεῦρο τὴν κίστην τις ὡς τάχιστα.

ἀτὰρ φανεῖ ποῖός τις ὦν, ἦν ταῦτα παρακελεύῃ.

530

here given is plainly intended to use it against himself, and there is no trace of his having handed it over to his antagonist. I have therefore followed the modern editors in transferring to Philocleon the words καὶ ξίφος . . . τῷ ξίφει, which were formerly continued to his son. And see the note on 714 infra.

524. τὸ δεῖνα] This, as is shown in the note on Peace 268, is the ejaculation of a hesitating speaker, forgetting, or pretending to forget, what he was about to say. It is used with great propriety here, since Bdelycleon, wishing to bind his father in the strictest and most technical manner, but not being so familiar as the old dicast with legal terms and phraseology, is naturally obliged to hum and haw before he can bring out the exact formula required. That τῇ διαίτῃ ἐμμένειν, to abide by the award, is the correct legal phrase is abundantly plain from many passages of the Athenian orators. Mitchell refers to Demosthenes adv. Boeotum ii, p. 1011 (chap. 13), ἀναγκασθεὶς ἐμμεῖναι τῇ διαίτῃ, and a little later in the same speech, p. 1017 (chap. 37), ἐνέμεινε τῇ διαίτῃ. See

also the passage cited in the note on 521 supra.

525. μισθόν] "Intelligitur merces judiciaria. Dicturus autem erat κύλικα αὐτοῦ ποτήριον. Sed animus ei alibi est."—Bergler. *Then may I never again quaff the cup of undiluted wine to the toast of Happy Fortune, ἄκρατον οἶνον ἀγαθοῦ δαίμονος.* Cf. Knights 85. This was the final cup before breaking up, corresponding somewhat to our English toast, *To our next merry meeting.* It was always a cup of pure wine unmingled with water. See the note on Peace 300. But the wine-cup conveyed no idea of pleasure to Philocleon's mind; and for οἶνον, therefore, he substitutes μισθόν, his chief joy in life.

526. νῦν δὴ] This system, from νῦν δὴ 526 to κελύφη 545, is repeated below from οὐπώποθ' 631 to πρὸς ἐμοῦ λέγοντι 647. The antistrophical character of the two systems, obscured in the earlier editions, was first discerned by Bentley, and completely restored by Porson. The choral portion of each system consists of fourteen choriambic dimeters. Of these eight are acatalectic or entire dimeters,

If in this dispute I'm worsted, here upon this sword I'll die.

BDEL. But suppose you won't their final (what's the phrase) award obey?

PHIL. May I never drink thereafter, pure and neat, good fortune's—pay.

CHOR. Now must the champion, going

Out of our school, be showing

Keen wit and genius new,

BDEL. Bring forth my memorandum-book: bring forth my desk to write in.

I'll quickly show you what you're like, if that's your style of fighting.

six are catalectic, having a syllable short. In the acatalectic lines, an iambic dipody almost invariably takes the place of one choriamb: indeed one line in the antistrophe is iambic throughout. The catalectic lines are composed of a choriamb and an amphibrach or bacchiac foot, — — — — — | — — — — — |. And this is in accordance with the ordinary rule; τὸ χοριαμβικὸν, says Hephaestion, chap. 9, συντίθεται μὲν καὶ καθαρὸν, συντίθεται δὲ καὶ ἐπίμικτον πρὸς τὰς ἱαμβικὰς, ὡς ἐπίπαν δὲ, ὅτε καταληκτικὸν ἔστιν, εἰς τὴν ἱαμβικὴν κατακλείδα περαιούται, τοῦτ' ἔστιν, εἰς ἀμφίβραχυν ἢ βακχείον. Other instances of this measure will be found in the Parabasis of the Clouds, and in that of the Knights. See Gaisford's notes on Hephaestion ubi supra.

527. λέγειν τι δεῖ καινόν] It is observable that this is the exhortation addressed to the Unjust Logic in Clouds 1031 δεῖ σε λέγειν τι καινόν, ὡς εὐδοκίμην ἀνὴρ.

529. κίστην] ἵνα, φησὶ, λαβὼν χάρτην, ἀναγράψαιμι τῶν λεγομένων τὰ κεφάλαια.—Scholiast.

530. φανεῖ ποῖός τις ὢν] The Chorus in lines 526–8 are urging Philocleon to

exert all his eloquence: "you must speak," they say, "with originality and force, that you may be shown to be, ὅπως ΦΑΝΗΣΕΙ—" But before they can finish the sentence Bdelycleon strikes in, saying, "You shall be shown, ΦΑΝΕΙ, in your true colours, if that is what you are urging." The Chorus, whether concluding their sentence as they had originally intended, or diverting it by way of retort to Bdelycleon's interruption, proceed "to be a speaker of a different stamp to this young man." The words ὅπως φανήσει μὴ κατὰ τὸν νεανίαν τόνδε λέγειν form in the result one sentence, though it is possible that, but for Bdelycleon's interruption, the sentence might have had a different termination, ὅπως φανήσει ἄρχων ἀπάντων or the like. ποῖός τις ὢν means "such as you really are," "in your true character," that is, a mere δοῦλος. With the words μὴ κατὰ τὸν νεανίαν τόνδε λέγειν compare Plato's Apology, chap. 1 οὐ κατὰ τούτους εἶναι ῥήτωρ, "an orator of a very different, that is, a far higher character." In the Antistrophe infra 634, 635 the speech of the Chorus is cut in two by a similar interruption.



ΧΟ.

μὴ κατὰ τὸν νεανίαν  
τόνδε λέγειν. ὁρᾷς γὰρ ὡς  
σοὶ μέγας ἔστ' ἀγὼν νῦν  
καὶ περὶ τῶν ἀπάντων,  
εἴπερ, ὃ μὴ γένοιθ', οὐ-  
τός σ' ἐθέλει κρατῆσαι.

535

ΒΔ. καὶ μὴν ὅς' ἂν λέξη γ' ἀπλῶς μνημόσυνα γράψομαι ἴώ.

ΦΙ. τί γὰρ φάθ' ὑμεῖς, ἣν ὁδί με τῷ λόγῳ κρατήσῃ;

ΧΟ.

οὐκέτι πρεσβυτῶν ὄχλος  
χρήσιμος ἔστ' οὐδ' ἀκαρῇ·  
σκωπτόμενοι δ' ἐν ταῖς ὁδοῖς  
θαλλοφόροι καλούμεθ', ἀν-  
τωμοσιῶν κελύφη.

540

545

ἀλλ' ὧ περὶ τῆς πάσης μέλλων βασιλείας ἀντιλογήσῃν  
τῆς ἡμετέρας, νυνὶ θαρρῶν πᾶσαν γλῶτταν βασάνιζε.

ΦΙ. καὶ μὴν εὐθύς γ' ἀπὸ βαλβίδων περὶ τῆς ἀρχῆς ἀποδείξω

535. εἴπερ ἐθέλει κρατῆσαι] These words can hardly be used in a purely future signification, *si victor erit*, as Bergler and Brunck translate them. They seem rather to mean, "if he really intends to win." It was the resolute alacrity with which Bdelycleon accepted the challenge that portended a serious contest.

544. θαλλοφόροι] Alluding to the feeble and decrepit old men who carried olive branches in the Panathenaic processions. θαλλοφόρους ἔφη, says the Scholiast, βουλόμενος τοὺς γέροντας δηλώσαι, ἐπειδὴ ἐν τοῖς Παναθηναίοις οἱ γέροντες θαλλοὺς ἔχοντες ἐπόμενον. ὡς οὖν εἰς οὐδὲν ὄντων χρησίμων αὐτῶν ἔξω τοῦ θαλλοφορεῖν, οὕτως αὐτοὺς ἐπέσκωψεν. So Hesychius sub voce.

545. ἀντωμοσιῶν κελύφη] *Husks of affidavits*. In order to prevent vexatious prosecutions, Athenian law required every accuser to pledge his oath, at the outset, to the truth of the charge he was making: whilst, on the other hand, as a security against frivolous defences, the accused was likewise required to deny the charge upon oath. When this had been done, the parties were at issue, and evidence could be called on either side. These preliminary affidavits were the ἀντωμοσίαι to which the speaker refers. Ἀντωμοσία, ἐκατέρου μέρους ὄρκος, τοῦ μὲν διαφεύγοντος ὅτι μὴ ἠδίκηκεν, τοῦ δὲ ἐγκαλοῦντος ὅτι ἠδίκηκεν.—Hesychius. ἀντωμοσίαι δὲ ἐκαλοῦντο, ὅταν ὁ ἐγκαλούμενος περὶ κλοπῆς ἐν τῷ δικαστηρίῳ ὁμωμόκη πρὸ δίκης,

CHOR.

In quite another fashion

To aught this youth can do.

Stern is the strife and anxious

For all our earthly good,

If he intends to conquer,

Which Heaven forfend he should.

BDEL. Now I'll observe his arguments, and take a note of each.

PHIL. What would you say, if he to-day should make the conquering speech?

CHOR. Ah! should that mischance befall us,

Our old troop were nothing worth:

In the streets with ribald mirth

Idle boys would dotards call us,

Fit for nought but olive-bearing,

Shrivelled husks of counter swearing.

O friend upon whom it devolves to plead the cause of our Sovereign Power to-day,

Now show us your best; now bring to the test each trick that an eloquent tongue can play.

PH. Away, away, like a racer gay, I start at once from the head of the lists,

καὶ ὁ ἐνάγων δὲ αὐτὸν ἀντομωμὴ αὐτὸν εἶναι τὸν ληστήν. καὶ οὕτω [οὕτοι MSS. Edd.] λοιπὸν μάρτυρες ἐκαλοῦντο.—Scho-liast here. ἀντωμοσία λέγεται διὰ τὸ ὁμύναι ἐκατέρους, τὸν μὲν ἐγκαλοῦντα ὅτι ἡδίκηται, τὸν δὲ ἐγκαλούμενον μὴ ἡδικηκέναι.—Scho-liast on Plato, Apology, chap 3. ἀντωμοσία γράμματά τινα γράψαντες ἀποφέρουσι πρὸς τὴν ἀρχὴν οἱ τε κατηγορούμενοι καὶ οἱ κατηγοροῦντες περὶ ὧν ἂν ἡ δίκη. καλεῖται δὲ οὕτως, ἐπειδὴ ἀντῶμνον οἱ δῖωκοντες καὶ οἱ φεύγοντες, οἱ μὲν ἀληθῆ κατηγοροῦσιν, οἱ δὲ ἀληθῆ ἀπολογήσεσθαι.—Harpocration, Suidas, Lex. Rhet. cited by Ruhnken in his note on Timaeus, s. v. Notwithstanding this concurrence of authority, modern writers have generally adopted a statement found in Pollux

viii, segm. 55, that ἀντωμοσία is in strictness applicable only to the defendant's traverse of the plaintiff's charge. But this statement is certainly incorrect. See the note on 1041 infra.

548. καὶ μὴν] In the next 180 lines Aristophanes sets before us the entire process of an Athenian ARBITRATION. The disputants have agreed to refer, ἐπιτρέπειν, the matter to arbitrators, and to abide by their award, ἐμμένειν τῇ διαίτῃ. And now each party states his case at great length, and when both have been heard the Arbitrators deliver their decision in solemn form. The proceedings commence with Philocleon's harangue in support of the proposition which he has undertaken to establish, viz., that

τῆς ἡμετέρας ὡς οὐδεμιᾶς ἦττων ἐστὶν βασιλείας.

τί γὰρ εὐδαιμον καὶ μακαριστὸν μᾶλλον νῦν ἐστὶ δικαστοῦ, 550

ἢ τρυφερώτερον, ἢ δεινότερον ζῶον, καὶ ταῦτα γέροντος ;

ὃν πρῶτα μὲν ἔρποντ' ἐξ εὐνῆς τηροῦσ' ἐπὶ τοῖσι δρυφάκτοις

ἄνδρες μεγάλοι καὶ τετραπήχεις· κᾶπειτ' εὐθὺς προσιόντι

ἐμβάλλει μοι τὴν χεῖρ' ἀπαλὴν, τῶν δημοσίων κεκλοφυῖαν·

ἰκετεύουσιν θ' ὑποκύπτοντες, τὴν φωνὴν οἰκτροχοοῦντες· 555

“οἴκτειρόν μ', ὦ πάτερ, αἰτοῦμαί σ', εἰ καὺτὸς πώποθ' ὑφείλου

ἀρχὴν ἄρξας ἢ πὶ στρατιᾶς τοῖς ξυσσίτοις ἀγοράζων.”

ὃς ἐμ' οὐδ' ἂν ζῶντ' ᾗδειν, εἰ μὴ διὰ τὴν προτέραν ἀπόφυξιν.

BΔ. τουτὶ περὶ τῶν ἀντιβολούντων ἔστω τὸ μνημόσυνόν μοι.

the dicastic office is *μεγάλη ἀρχή*, that the dicast *ἄρχει τῶν πάντων*, or as he puts it here, that *ἡ ἀρχὴ ἡ ἡμετέρα οὐδεμιᾶς ἦττων ἐστὶν βασιλείας*. To prove this point, he enumerates the daily privileges and pleasures of a dicastic life, commencing with the earliest morning when he leaves his home for the law-courts, and continuing until the latest evening when he has returned with his dicastic fee into the bosom of his family. In the eager confidence with which he begins, he likens himself to a runner starting *ἀπὸ βαλβίδων*. *βαλβίς γάρ ἐστιν ἡ ἀφετηρία*, says the Scholiast : *ἦν δὲ αὕτη γραμμὴ ἐφ' ἧς εἰσῆκσαν, ἕως ἂν ἀποσημανθῇ ὁ δρόμος αὐτοῖς*. The expression *ἀπὸ βαλβίδων* has already occurred in *Knights* 1159. Richter absurdly translates *ἀπὸ βαλβίδων* “without preparation.”

552. *δρυφάκτοις*] The Court-rail or bar ; see the note on 386 supra. It is clear that by the *ἄνδρες μεγάλοι καὶ τετραπήχεις* who are watching there, we are

to understand, with the Commentators generally, the accused officials, the *ὑπεύθυνοι* of 102 supra (see note on 571 infra), and not, with Florent Chretien and Reisig, the ushers of the Court. It is one of these watchers who accosts Philocleon in the following lines. The epithets *μεγάλοι καὶ τετραπήχεις* seem to be rightly interpreted by Conz and others as referring rather to the social position than to the physical stature of the offenders, as in the passage cited by Bergler from *Frogs* 1014 *γενναίους καὶ τετραπήχεις*. The Scholium *διὰ τὸ μέλειν κρίνεσθαι ἐπὶ δημοσίων κλοπῇ προκαταλαμβάνοντες* probably belongs to the lines before us, and not to line 554.

553. *προσιόντι*] Xenophon (or whoever was the author of the treatise on the Athenian Republic) must have had, one would think, these lines in his mind when he wrote the following passage, to which Bergler refers ; *ἡνάγκασται τὸν δῆμον κολακεῖν τῶν Ἀθηναίων εἰς ἕκαστος τῶν συμμάχων, γινώσκων ὅτι δεῖ μιν*



To prove that no kinglier power than ours in any part of the world exists.  
 Is there any creature on earth more blest, more feared and petted from day to day,  
 Or that leads a happier, pleasanter life, than a Justice of Athens, though old and gray?  
 For first when rising from bed in the morn, to the criminal Court betimes I trudge,  
 Great six-foot fellows are there at the rails, in anxious haste to salute their Judge.  
 And the delicate hand, which has dipped so deep in the public purse, he claps into mine,  
 And he bows before me, and makes his prayer, and softens his voice to a pitiful whine:  
*O pity me, pity me, Sire, he cries, if you ever indulged your longing for pelf,  
 When you managed the mess on a far campaign, or served some office of state yourself.*  
 The man would never have heard my name, if he had not been tried and acquitted before.  
 3D. (*Writing.*) I'll take a note of the point you make, that *suppliant fellows your grace implore.*

ἀφικόμενον Ἀθήναζε δίκην δοῦναι καὶ λαβεῖν οὐκ ἐν ἄλλοις τισιν, ἀλλ' ἐν τῷ δήμῳ (the Heliasts being, as is shown in the Introduction, the People sitting in their judicial capacity). καὶ ἀντιβολῆσαι ἀναγκάζεται ἐν τοῖς δικαστηρίοις, καὶ εἰσιόντος του ἐπιλαμβάνεσθαι τῆς χειρὸς. διὰ τοῦτο οὖν οἱ σύμμαχοι δοῦλοι τοῦ δήμου τῶν Ἀθηναίων καθεστᾶσι μᾶλλον.—De Rep. Ath. i. 18.

554. τὴν χεῖρ' ἀπαλὴν] *That dainty hand.* Reiske would destroy the inimitable humour of these words by changing χεῖρ' ἀπαλὴν into χεῖρα Πάχης vel simile quid: Meineke, by reading τις χεῖρ' for τὴν χεῖρ' (just as Florent Chretien, on similar grounds, alters ἦν μὴ διδῶ τὴν χεῖρα, Lysist. 1119, into ἦν μὴ διδῶ τις χεῖρα); the only excuse for this piece of barbarity being the abrupt transition from the plural to the singular verb, without the introduction of a new nominative case: a very common construction in Aristophanes. Mitchell quotes examples from Peace 689, Eccl. 672, and

Plato: but in truth it is unnecessary to go beyond this very speech of Philocleon: its first two sections exhibit one perpetual interchange of the plural and singular numbers, of the class and the individual who represents the class. "High personages watch for me, τηροῦσι, at the Court rails," says Philocleon (553); "he slips, ἐμβάλλει, his hand into mine (554); they weep and pray, ἱκετεύουσιν (555), Pity me, I beseech, αἰτοῦμαι (556), though he would never have known, ᾗδειν, of my existence but for his former acquittal." And again, "Some bewail, ἀποκλᾶνται, their poverty (564), till he makes out his hardships equal, ἀνισώσῃ, to mine (565); others jest, σκώπτουσιν (567), and if this fails he brings forward, ἀνέλκει, his children (568).

559. τουτί] ἐν τῷ γραμματείῳ ὁ Βδελυκίων ἀπογράφεται ὅτι ἀντιβολοῦνται οἱ δικασταί.—Scholiast. The interruptions of Bdelycleon divide Philocleon's speech into five distinct sections, each containing a separate branch of his argu-

- ΦΙ. εἴτ' εἰσελθὼν ἀντιβοληθεὶς καὶ τὴν ὀργὴν ἀπομορχθεὶς, 560  
 ἔνδον τούτων ὦν ἂν φάσκω πάντων οὐδὲν πεποίηκα,  
 ἀλλ' ἀκροῶμαι πάσας φωνὰς ἰέντων εἰς ἀπόφυσιν.  
 φέρ' ἴδω, τί γὰρ οὐκ ἔστιν ἀκοῦσαι θάπευμ' ἐνταῦθα δικαστῇ;  
 οἱ μὲν γ' ἀποκλάνται πέναν' αὐτῶν καὶ προστιθέασιν  
 κακὰ πρὸς τοῖς οὔσιν, ἕως ἀνιῶν ἀνισώσῃ τοῖσιν ἐμοῖσιν. 565  
 οἱ δὲ λέγουσιν μύθους ἡμῖν, οἱ δ' Αἰσώπου τι γέλοιον·  
 οἱ δὲ σκώπτουσ', ἵν' ἐγὼ γελάσω καὶ τὸν θυμὸν κατάθωμαι.  
 κἂν μὴ τούτοις ἀναπειθώμεσθα, τὰ παιδάρι' εὐθὺς ἀνέλκει,  
 τὰς θηλείας καὶ τοὺς υἱεῖς, τῆς χειρὸς, ἐγὼ δ' ἀκροῶμαι·

ment. The first section treats of the dicast's early morning, until he enters the Court; the second, of the flatteries and supplications which await him there; the third, of incidental advantages which he gains in the discharge of his judicial duties; the fourth, of the honours paid him by the authorities and the demagogues; and the fifth, of his evening pleasures after he has left the Court.

560. ἀπομορχθεὶς] Not τὸν ἰδρῶτα, but τὴν ὀργήν. The next line is rightly explained by the Scholiast: ἀπὸ τοῦ ἁ ἔξωθεν ἐπαγγέλλομαι ποιεῖν, ἔνδον οὐ ποιω.

565. τοῖσιν ἐμοῖσιν] ἕως ἂν ἀποδείξωσιν ἐαντοὺς πένητας ὡς ἐγώ.—Scholiast. In the very height of his self-glorification, Philocleon makes an involuntary admission, which brings out more pointedly than any argument of Bdelycleon could have done, the contrast (on which the whole play hinges) between the public pretensions of the dicasts, and the necessitous circumstances of their daily life. "Who so grand as I," he says, "when great officers of state are humbling themselves before me, and seeking

to disarm my wrath and move my pity by exaggerating their poverty and their misfortunes, till they make themselves out" (with what pitiable object shall he compare them?) "till they make themselves out as poor and as miserable as I am." The word ἀνιῶν (no doubt because followed by ἀνισώσῃ) has dropped out of every MS. except the Venetian: and even there it is given as ἀνιῶν. But ἀνιῶν, *annoying me*, though adopted by several editors, is utterly inconsistent with the whole tone of Philocleon's speech. The abasement of these ἱπεύθυνοι is so far from being an annoyance to him, that it is his very joy and delight. And see supra 389, 390.

566. Αἰσώπου τι γέλοιον] *Some drollery of Aesop*; meaning of course the fabulist, and not (as some suppose) a tragic actor of the same name. Bentley refers to 1258, 1259 infra, a very analogous passage. And as to the use made of Aesop's fables before the dicasteries, see the note on 191 supra.

567. οἱ δὲ σκώπτουσ'] Mitchell cites from Demosthenes (*contra Aristocr.* p. 689)

a. So when they have begged and implored me enough, and my angry temper is wiped away  
 I enter in and I take my seat, and then I do none of the things I say.  
 I hear them utter all sorts of cries design'd expressly to win my grace,  
 What won't they utter, what don't they urge, to coax a Justice who tries their case?  
 Some vow they are needy and friendless men, and over their poverty wail and whine,  
 And reckon up hardships, false with true, till he makes them out to be equal to mine.  
 Some tell us a legend of days gone by, or a joke from Aesop witty and sage,  
 Or jest and banter, to make me laugh, that so I may doff my terrible rage.  
 And if all this fails, and I stand unmoved, he leads by the hand his little ones near,  
 He brings his girls and he brings his boys; and I, the Judge, am compos'd to hear.

a passage which, as he truly observes, is the best comment on the verse before us: 'Υμεῖς, ὦ ἄνδρες Ἀθηναῖοι, τοὺς τὰ μέγιστ' ἀδικοῦντας καὶ φανερώς ἐξελεγχόμενους, ἂν ἐν ἡ δὴ ἀστέι' εἴπωσι καὶ παρὰ τῶν φυλετῶν τινὲς ἡρημένοι σύνδικοι δεηθῶσιν, ἀφίετε' ἐὰν δὲ καὶ καταψήφισθῇ τοῦ, πέντε καὶ εἴκοσι δραχμῶν ἐτιμήσατε.

568. παιδάρι'] We shall have, further on, a burlesque example of this well-known expedient for exciting the pity of the Court. See 976 *infra*, where Mitchell and others collect the various passages in which the practice is mentioned by ancient writers. Thus in the Oration against Meidias (pp. 574, 575) Demosthenes says, "I know that Meidias will come with tears and supplications, bringing forward his children, and making himself out the most miserable of men. I have no children to bring forward, but am I therefore to suffer wrong? Nay but when you see *him* bringing forward his children, think that you see *me* on the other side, bringing forward the laws which he has violated, and the oaths which ye have sworn." "If a

prisoner," says Lysias (pro Polystrato 161), "bring forward his children with wailing and weeping, ye pardon the father for the sake of the children; children, of whom ye know not yet whether they will themselves grow up good citizens or bad." In the Apology of Plato, chap. 23, Socrates is represented as saying to his judges, "It may be that some amongst you are vexed and indignant, because I do not, as others do, bring forward my children in the court, and seek to win your favour and move your pity by unmanly and ignoble supplications." That is a course, he says, which no Athenian (above all, no Athenian philosopher) should adopt to save himself from any penalty which he may righteously have deserved, though it be the extreme penalty of death; and judges too, he adds, should be swayed not by motives of pity and favour, but by the truth and justice of the case.

569. ἐγὼ δ' ἀκροῶμαι] He dwells with pleasure on the word ἀκροῶμαι, which is repeated from 562 *supra*. "I am the man to listen to these cajoleries which



τὰ δὲ συγκύπτονθ' ἅμα βληχᾶται· κᾶπειθ' ὁ πατὴρ ὑπὲρ αὐτῶν 570  
ὥσπερ θεὸν ἀντιβολεῖ με τρέμων τῆς εὐθύνης ἀπολύσαι·

“ εἰ μὲν χαίρεις ἀρνὸς φωνῇ, παιδὸς φωνὴν ἐλεήσεις.”

εἰ δ' αὖ τοῖς χοιριδίοις χαίρω, θυγατρὸς φωνῇ με πιθέσθαι.

χῆμεῖς αὐτῷ τότε τῆς ὀργῆς ὀλίγον τὸν κόλλοπ' ἀνείμειν.

ἄρ' οὐ μεγάλη τοῦτ' ἔστ' ἀρχὴ καὶ τοῦ πλούτου καταχρήνη; 575

BΔ. δεύτερον αὖ σου τουτὶ γράφομαι, τὴν τοῦ πλούτου καταχρήνην·

καὶ τὰγαθὰ μοι μέμνησ' ἄχαις φάσκων τῆς Ἑλλάδος ἀρχεῖν.

ΦΙ. παίδων τοίνυν δοκιμαζομένων αἰδοῖα πάρεστι θεᾶσθαι.

κὰν Οἶαγρος εἰσέλθῃ φεύγων, οὐκ ἀποφεύγει πρὶν ἂν ἡμῖν

testify to our power and to the reverence and estimation in which we are held.” ὑπὲρ αὐτῶν in the next line may mean either for their sakes or standing over them; the former interpretation is the more probable of the two.

571. τῆς εὐθύνης] All Athenian officials at the close of their term of office were compelled to render an account. These accounts were first laid before the public auditors, who invited all persons to come in and make their objections. If no serious objection was made, the accounts were passed, and the official discharged. If, however, any difficulty arose, the matter was submitted to the dicasteries, and with them the ultimate decision rested. The subject is treated at some length by Aeschines at the commencement of his speech against Ctesiphon, who had proposed that Demosthenes, before he had passed his audit and obtained his discharge, should receive a crown of gold for his services. Aeschines denounces this proposal as an attempt ἐξαιρεῖσθαι τῶν δικαστῶν τὰς ψήφους ἐκ τῶν χειρῶν, and observes that τὰ μέγιστα τῶν ἐν τῇ πόλει συνεδρίων ὑπὸ τὴν τῶν δικαστῶν

ἔρχεται ψῆφον (p. 56). No official, he says, can escape this obligation: ἐν ταύτῃ τῇ πόλει οὐδεὶς ἔστιν ἀνυπεύθυνος τῶν καὶ ὁπωσοῦν πρὸς τὰ κοινὰ προσεληλυθότων (p. 56): not the priests or priestesses; not the trierarchs; not the great and venerable Areopagus; not the Council of Five Hundred itself: ἀνεύθυνον οὐδὲν ἔστι τῶν ἐν τῇ πόλει (p. 57).

572. χαίρεις] *Ut Leo*, says Bergler: but it is rather *ut Deus*; as a deity delighting in sacrifices of lambs and of swine. Ἀρνὸς is probably used with an allusion to ἄρρενος, a male: whilst in χοιριδίοις there is no doubt a play on the double meaning of the word χοῖρος (Thesm. 588), of which so much is made in the scene with the Megarian in the Acharnians. Cf. *infra* 1353.

574. κόλλοπ'] κόλλοπες λέγονται οἱ πασσαλίσκοι τῆς κιθάρας, εἰς οὓς ἀποδεσμοῦνται αἱ νευραί.—Scholiast.

575. καταχρήνη] This expression is repeated, as Bergler observes, in Eccl. 631, where Praxagora's proposal that the ugliest shall fare with the ladies as well as the handsomest is styled καταχρήνη τῶν σεμνοτέρων:

They huddle together with piteous bleats: while trembling above them he prays to me,  
Prays as to a God his accounts to pass, to give him a quittance, and leave him free.

*If thou lovest a bleating male of the flock, O lend thine ear to this boy of mine:*

*Or pity this sweet little delicate girl, if thy soul delights in the squeaking of swine.*

So then we relax the pitch of our wrath, and screw it down to a peg more low.

Is THIS not a fine dominion of mine, a derision of wealth with its pride and show?

D. (*Writing.*) A second point for my note-book that, *a derision of wealth with its show and its pride.*

Go on to mention the good you get by your empire of Hellas so vast and wide.

H. 'Tis ours to inspect the Athenian youths, when we enter their names on the rolls of men.

And if ever Oeagrus gets into a suit, be sure that he'll never get out again

B. O then such a nose as Lysicrates shows

Will vie with the fairest and best, I suppose.

P. O yes, 'tis a nice democratic device,

A popular system as ever was tried,

A jape on the swells with their rings and their pride.

578. δοκιμαζομένων] <The δοκιμασία took place when the youths were eighteen years of age; and a very careful investigation was made (1) as to their age, and (2) as to their being the lawful children of freeborn parents. If they passed both these tests, they were enrolled in the ληξιαρχικὸν γραμματεῖον as ἐφηβοί. During the two following years the State carefully superintended their military education; after which, without undergoing any further examination, they became ordinary citizens, διεξελεθόντων δὲ τῶν δυνεῖν ἔτων, ἤδη μετὰ τῶν ἄλλων εἰσίν. Polity of Athens, chap. 42. Aristotle mentions a reference to the dicasts as regards the second qualification, but not as regards their age. But doubtless, at least at the date of the Wasps, there might be such a reference on both points.>

579. Οἶαγρος] Oeagrus was a popular

actor of the day. Whether the tragedy which furnished his favourite character was the Niobe of Aeschylus, or the Niobe of Sophocles, we have now no means of deciding. The latter was probably the more recent Play of the two: but, on the other hand, Aristophanes frequently (Birds 1247; Frogs 912-20, 1392) refers to, or quotes from, the Niobe of Aeschylus, and nowhere, unless in the present passage, makes any allusion to the Niobe of Sophocles. Richter says "propter verba τὴν καλλίστην ἀπολέξας Sophoclem subauditum esse dixerim," but of course καλλίστην refers not to the Play, but to the ῥῆσις; nor indeed (were it otherwise) have we the slightest ground for supposing that the Niobe of Sophocles was, in the estimation of Aristophanes, or in fact, superior to the Niobe of Aeschylus. See Wagner, Trag. Graec. Fragm. vol. i, pp. 73, 335. With the

ἐκ τῆς Νιόβης εἶπη ῥῆσιν τὴν καλλίστην ἀπολέξας.

580

κὰν αὐλητῆς γε δίκην νικᾷ, ταύτης ἡμῖν ἐπίχειρα  
ἐν φορβειᾷ τοῖσι δικασταῖς ἔξοδον ἡλλῆσ' ἀπιούσιν.

κὰν ἀποθνήσκων ὁ πατήρ τῷ δῶ καταλείπων παῖδ' ἐπὶ κληρον,  
κλάειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ

καὶ τῇ κόγχῃ τῇ πάνν σεμνῶς τοῖς σημείοισιν ἐπούσῃ,

585

ἔδομεν ταύτην ὅστις ἂν ἡμᾶς ἀντιβολήσας ἀναπέισῃ.

καὶ ταυτ' ἀνυπεύθυνοι δρῶμεν· τῶν δ' ἄλλων οὐδεμί' ἀρχή.

ΒΔ. τουτὶ γάρ τοί σε μόνον τούτων ὧν εἶρηκας μακαρίζω·

expression φεύγων ἀποφεύγει compare  
Clouds 167 ἢ ῥαδίως φεύγων ἂν ἀπο-  
φύγοι δίκην.

582. ἐν φορβειᾷ] The φορβειὰ was a  
sort of leathern muzzle fitting closely  
round the piper's mouth on each side of  
the pipe. It was intended to make the  
breath flow more evenly through the  
instrument, and so to produce a sweeter  
and more melodious tone. The Scholiast

says, φορβειαὶ εἰσι τὰ δέρματα τὰ περὶ τὰ  
στόματα τῶν αὐλητῶν προσδεσμευόμενα  
ὅπως ἂν σύμμετρον τὸ πνεῦμα πεμπόμενον  
ἡδεῖαν τὴν φωνὴν τοῦ αὐλοῦ ποιήσῃ. Bergler  
refers to Birds 861, where a crow comes  
on as a piper ἐμπεφορβιωμένος, with a  
mouth-band on; and Florent Chretien  
to Cicero (Epist. ad Att. ii. 16), who  
says, "Cnaeus quidem noster jam plane  
quid cogitet nescio,

φυσᾷ γὰρ οὐ μικροῖσιν αὐλίσκοις ἔτι,  
ἀλλ' ἀγρίαις φύσαισι, φορβειᾶς ἄτερ."

Sophoclis Inc. fab. fragmenta 100,  
Wagner. The ἔξοδος was the accom-  
paniment which the pipers played as  
the Chorus were finally leaving the  
stage at the end of the Play: it was the  
exit-, as the Parodos was the entrance-  
piece. ἔθος ἦν, says the Scholiast, ἐν ταῖς  
ἐξόδοις τῶν τῆς τραγῳδίας χορικῶν προσώπων  
προηγείσθαι αὐλητὴν, ὥστε αὐλοῦντα προ-  
πέμπειν, ὅπερ ἔλαβεν εἰς ἰδιότητα τῶν δικα-  
στών ὁ Φιλοκλέων. So Suidas explains  
ἐξόδιοι νόμοι to be αὐλήματα, δι' ὧν ἐξήεσαν  
οἱ χοροὶ καὶ οἱ αὐληταί.

583. ἐπὶ κληρον] There seems every  
reason to believe that an Athenian

citizen was legally competent to dispose  
by will of the hand and fortune of  
his heiress-daughter: and Aristophanes  
must, therefore, I imagine, be here refer-  
ring to some recent case in which the  
Courts had, on too light grounds, superse-  
ded a father's testamentary dispositions,  
and awarded the heiress and her property  
to some favoured claimant, who probably  
came forward as her nearest of kin.  
And this will account for the tone of  
Bdelycleon's rejoinder, and his use of  
the word ἀδικεῖς in reference to the  
transaction in question.

584. κεφαλῇ] < "Break the neck of



Till he give us a speech from his Niobe part, selecting the best and the liveliest one.  
 And then if a piper gain his cause, he pays us our price for the kindness done,  
 By piping a tune with his mouth-band on, quick march as out of the Court we go.  
 And what if a father by will to a friend his daughter and heiress bequeath and bestow,  
 We care not a rap for the Will, or the cap which is there on the seal so grand and sedate,  
 We bid them begone, and be hanged, and ourselves take charge of the girl and her worthy estate;  
 And we give her away to whoever we choose, to whoever may chance to persuade us: yet we,  
 Whilst other officials must pass an account, alone from control and accounting are free.  
 Ay that, and that only, of all you have said, I own is a privilege lucky and rare,

the wax," says the Princess of France in Love's Labour's Lost, eager to see the contents of a letter not addressed to herself.) With the like humorous

application to inanimate things of phraseology appropriate to human beings alone, Plautus (*Mostellaria* i. 3. 108) makes a lover say,

Hei mihi misero, saviū speculo dedit!

Nimis velim lapidem, qui ego illi speculo diminūam caput.

By Heaven, she kissed the mirror!

I'll break the mirror's head if it don't mind.

585. τῇ κόγχῃ] κόγχαι were little cases or capsules which Athenian law-stationers placed over seals to preserve them from damage and defacement. The Ravenna Scholiast says, ὡς κόγχας ἐπιτιθέντων ταῖς σφραγίσιν, ἀσφαλείας ἕνεκα. And the Venetian adds, κόγχῃ δὲ τῷ κογχυλίῳ τῷ ἐπικειμένῳ ταῖς σφραγίσιν, διὰ τὸ μὴ ἀφανίζεσθαι τοὺς τύπους αὐτῶν. Philocleon means that the most careful observance of legal forms and solemnities does not oust the paramount authority of the dicasteries.

587. ἀνυπεύθυναι] The Heliasts were, as is shown in the Introduction, the Sovereign People sitting in their judicial capacity. To them all officials were responsible: see the note on 571 *supra*. And they themselves were not, and

could not be, responsible to any one.

588. σε μόνον] This is the admirable emendation of Reiske and Porson for σεμνόν. Both the σε and the μόνον are necessary to the sense, whilst σεμνόν was here manifestly out of place. Of all the pleasures and privileges on which Philocleon has descanted, there is but one whereon Bdelycleon is prepared to congratulate him. It is, no doubt, a piece of good fortune, he admits, that the dicasts have not to answer for their conduct: especially (he seems to imply) if they act in the manner which his father has described with regard to the heiress's marriage. On τούτῳ the Scholiast remarks, λείπει ἢ κατὰ κατὰ τοῦτό σε, φησὶ, μακαρίζω, τὸ ἀνεγκλήτως πράττειν.

τῆς δ' ἐπικλήρου τὴν διαθήκην ἀδικεῖς ἀνακογχυλιάζων.

- ΦΙ. ἔτι δ' ἡ βουλὴ χῶ δῆμος ὅταν κρίναι μέγα πρᾶγμ' ἀπορήσῃ, 590  
ἐψηφίσται τοὺς ἀδικούντας τοῖσι δικασταῖς παραδοῦναι·  
εἴτ' Εὐαθλος χῶ μέγας οὗτος Κολακώνυμος ἀσπιδαποβλήs  
οὐχὶ προδώσειν ἡμᾶs φασὶν, περὶ τοῦ πλήθους δὲ μαχεῖσθαι.  
κάν τῷ δήμῳ γνώμην οὐδεὶς πώποτ' ἐνίκησεν, ἐὰν μὴ

589. ἀνακογχυλιάζων] This word, as Brunck observes, is properly equivalent to ἀναγαργαρίζων, *gargling*: but is here, of course, used with reference to the κόγχη mentioned above.

590. ἡ βουλὴ χῶ δῆμος] It was by no means uncommon for the βουλὴ or the ἐκκλησία to send a case for trial before the Heliaea. There were naturally many offences, ἄγραφα ἀδικήματα, which had been overlooked in the written code, and to which, therefore, no punishment was by law annexed. In such cases it was necessary to appeal to the Senate or the Assembly by means of an εἰσαγγελία (πρὸς τὴν βουλήν ἢ πρὸς τὸν δῆμον ἡ πρώτη κατάστασις ἔστω, Harpocration s. v. εἰσαγγελία). And the Senate or the Assembly would in some cases themselves decide the question: in others, direct it to be tried, subject to special regulations, before the ordinary tribunals. There were other cases, too, in which a complainant was required to apply to the Assembly for leave to institute proceedings against a public offender. Such, for example, seems to have been the rule where the complaint was against the conduct of a magistrate in his official capacity. In these cases the preliminary proceeding was termed a προβολή.

592. Κολακώνυμος] Under this guise the bulky person (see note on 16 supra) of Cleonymus is again brought forward. Evathlus, Cleonymus, and Theorus (and possibly Euphemius also) were all minor demagogues, the satellites and κόλακες of Cleon. And so, like Theorus in the dream supra 42, Cleonymus is here (though in another fashion) represented as τὴν κεφαλὴν κόλακος ἔχων. Evathlus, who was probably the well-known scholar of Protagoras, is described by Aristophanes in the *Holcades* as a πονηρὸς συνήγορος, and with this the notice in *Acharnians* 710 would seem to agree. And we may perhaps conclude from the present passage that Cleonymus figured in the same character.

593. ἡμᾶs] This reading is supported by every authority, the MSS., the Scholiast, the early editions; and is positively demanded by the context. ἡμᾶs, which crept into Kuster's text apparently by an error of the printer, and which is retained by all recent editors, is altogether inconsistent with the tenor of Philocleon's argument. "We are recognized," he says, "as the Sovereign Power in the state: the Senate and the Assembly send *us* cases, which they are unable to determine:

But uncapping the seal of the heiress's will seems rather a shabby and doubtful affair. And if ever the Council or People have got a knotty and difficult case to decide, They pass a decree for the culprits to go to the able and popular Courts to be tried : Evathlus, and He ! the loser of shields, the fawning, the great Cowardonymus say "They'll always be fighting away for the mob," "the people of Athens they'll never betray." And none in the People a measure can pass, unless he propose that the Courts shall be free,

the orators and advocates vow that they will protect *us* from wrong : none can succeed in the Assembly except by *our* vote and influence : Cleon himself, the common assailant of all else, comes forward as *our* staunch friend and patron ; whilst his satellites descend to the lowest and most servile offices to curry favour with *us*." Modern editors seem to imagine that *πλήθους* in the second limb of the sentence requires *ἡμᾶς* in the first : forgetting that the Heliasts considered themselves, and in fact were, the *πλήθος*, the *δῆμος*, the Athenian People. In the orators the expression *τὸ ὑμέτερον πλήθος* is frequently applied to the dicastic body, as in Lysias *adv. Agoratum*, *passim*. And so *supra* 267. And see the following note.

594. *ἐν τῷ δῆμῳ*] For the Heliasts would naturally form so very large a proportion of the ordinary Athenian

*ὦ Δῆμε λούσαι πρῶτον ἐπιδικάσας μίαν,  
ἐνθοῦ, βόφησον, ἔντραγ', ἔχε τρώβολον.*

(Observe that it is the Demus itself which dicasteries.) And a little farther on we is here represented as sitting in the are told,

*οὐκ ἐφ' τὸν δεσπότην  
ἄλλον θεραπεύειν, ἀλλὰ βυρσίην ἔχων  
δειπνοῦντος ἐστὼς ἀποσοβεῖ τοὺς ῥήτορας.*

*βυρσίην* for *μυρσίην*, *ῥήτορας* for *μνίας*, as *infra* 597.

Assembly that their united votes could determine the fate of any measure brought forward there. It was this which makes Aristophanes so anxious, in the present Play, to detach them from their alliance with the demagogues : and it was for the same reason that the demagogues were so anxious to maintain and strengthen that alliance. It seems that one method of earning the gratitude and securing the votes of the dicasts was to get them released after one cause was heard, and to give them a full day's pay for a short day's service. In a graphic passage of the Knights (50-60), to which Bergler refers, this form of bribery is directly attributed to Cleon. He is there depicted as a Paphlagonian slave, who ingratiates himself with the Demus, his master, at the expense of his fellow-servants : and wins the old man's favour by saying,



- εἶπη τὰ δικαστήρι' ἀφεῖναι πρότιστα μίαν δικάσαντας· 595  
 αὐτὸς δ' ὁ Κλέων ὁ κεκραξιδάμας μόνον ἡμᾶς οὐ περιτρώγει,  
 ἀλλὰ φυλάττει διὰ χειρὸς ἔχων καὶ τὰς μυίας ἀπαμύνει.  
 σὺ δὲ τὸν πατέρ' οὐδ' ὅτιοῦν τούτων τὸν σαντοῦ πάποτ' ἔδρασας.  
 ἀλλὰ Θέωρος, καίτουστὶν ἀνὴρ Εὐφήμιου οὐδὲν ἐλάττων,  
 τὸν σπόγγον ἔχων ἐκ τῆς λεκάνης τὰμβάδι' ἡμῶν περικωνεῖ. 600  
 σκέψαι μ' ἀπὸ τῶν ἀγαθῶν οἷων ἀποκλείεις καὶ κατερύκεις,  
 ἣν δουλείαν οὔσαν ἔφασκες καὶ ὑπηρεσίαν ἀποδείξειν.
- ΒΔ. ἔμπλησο λέγων· πάντως γάρ τοι παύσει ποτὲ κἀναφανήσει  
 πρωκτὸς λουτροῦ περιγιγνόμενος τῆς ἀρχῆς τῆς περισέμενου.
- ΦΙ. ὁ δὲ γ' ἥδιστον τούτων ἐστὶν πάντων, οὐ' γὰρ 'πιλελήσμεν, 605  
 ὅταν οἴκαδ' ἴω τὸν μισθὸν ἔχων, κἄτ' εἰσήκονθ' ἅμα πάντες  
 ἀσπάζονται διὰ τάργυριον, καὶ πρῶτα μὲν ἡ θυγάτηρ με  
 ἀπονίζη καὶ τὸ πόδ' ἀλείφῃ καὶ προσκύψασα φιλήσῃ,  
 καὶ παππίζουσ' ἅμα τῇ γλώττῃ τὸ τριώβολον ἐκκαλαμᾶται,  
 καὶ τὸ γύναιόν μ' ὑποθωπεύσαν φυστὴν μάξαν προσενέγκῃ, 610

597. *μυίας ἀπαμύνει*] This was no light matter in Eastern countries. The Eleans had their *Zeus ἀπόμνιος* (Pausanias v. 14. 2), or *μυίαγρος* (Pliny x. 40): the Philistines (probably) their Baal-zebub or God of Flies. And see the preceding note. And on the epithet *κεκραξιδάμας* see the note on 36 supra.

599. *Εὐφήμιου*] Of Euphemia we know nothing, except what the Scholiast informs us, *Εὐφήμιος τῶν ἄγων ἐπὶ κολακείᾳ διαβαλλομένων ἐστίν*. It is plain that whoever and whatever he may have been, he was regarded by Aristophanes as a still more despicable character than Theorus, who is obviously intended to be insulted by the comparison.

600. *σπόγγον . . . τὰμβάδια*] This was the most menial of offices: a circumstance which gave point to the sarcasm

of Stratoniceus, who, seeing a dandy proud of his well-sponged shoes, consoled with him on the reverses which must have befallen him; "for," said Stratoniceus, "I am sure that you would never have had your shoes so well sponged if you had not done them yourself," οὐκ ἂν οὕτως ἐσπογγίσθαι καλῶς, εἰ μὴ αὐτὸς ἐσπόγγισεν.—Athenaeus viii. 43.

604. *πρωκτὸς λουτροῦ περιγιγνόμενος*] This passage has been misunderstood by Florent Chretien here, and Jens on Hesychius (who both take *λουτρὸν* in the sense of *latrina*), by Bruck, who connects τῆς ἀρχῆς with *παύσει*, and by other commentators. Philocleon is waxing jubilant at the success of his own oratory. "These are my triumphs," he says; "this is what you were going to show (*ἀποδείξειν*) to be mere slavery and service!" "Go on,"

Dismissed and discharged for the rest of the day when once we have settled a single decree. Yea, Cleon the Bawler and Brawler himself, at us, and us only, to nibble forbears, And sweeps off the flies that annoy us, and still with a vigilant hand for our dignity cares. You never have shown such attention as this, or displayed such a zeal in your father's affairs. Yet Theorus, a statesman as noble and grand as lordly Euphemius, runs at our call And whips out a sponge from his bottle, and stoops, to black and to polish the shoes of us all. Such, such is the glory, the joy, the renown, from which you desire to retain and withhold me, And THIS you will show, this Empire of mine, to be bondage and slavery merely, you told me.

D. Ay, chatter your fill, you will cease before long : and then I will show that your boasted success Is just the success of a tail that is washed, going back to its filth and its slovenliness.

H. But the nicest and pleasantest part of it all is this, which I'd wholly forgotten to say, 'Tis when with my fee in my wallet I come, returning home at the close of the day, O then what a welcome I get for its sake ; my daughter, the darling, is foremost of all, And she washes my feet and anoints them with care, and above them she stoops, and a kiss lets fall, Till at last by the pretty Papas of her tongue she angles withal my three-obol away. Then my dear little wife, she sets on the board nice manchets of bread in a tempting array,

responds Bdelycleon, "talk your fill : sooner or later you will come to an end (*παύσει*, scil. *λέγων*) : and then I shall show you (*ἀναφανήσει*, you will be proved, see the note on 530 supra) in respect of all this vaunted empire to be a mere *πρωκτὸς λουτροῦ περιγιγνόμενος*." A *πρωκτὸς* which gets the better of its bath, which defeats all efforts to cleanse it, may be said to gain a victory indeed, but a victory which it were better to lose than to gain. And Philocleon's triumphs, it is implied, are triumphs which bring him no benefit whatever, but turn to his own disadvantage. This is the meaning attributed with more or less precision to the proverb *πρωκτὸς λουτροῦ περιγιγνόμενος* by the Scholiasts, Hesychius, Photius, Suidas, &c. *παροιμία ἐπὶ τῶν βιαζομένων εἰς κακὸν αὐτοῖς—ἐπὶ τῶν ἐπὶ κακῷ τῷ ἑαυτῶν νικῶν-*

*των· ὁ γὰρ πρωκτὸς πλυνόμενος περιγίνεται τῆς καθάρσεως, καὶ ἔτι μολύνεται, καὶ μᾶλλον ἐν τῇ ῥύσει τῆς γαστροῦς, say the Scholiasts. (So Plutarch says that although Sylla was constantly bathing and washing off the loathsome flux of his disease, yet it περιεγίνετο παντὸς καθαρμοῦ. Sylla, chap. 36.)*

605. οὐδ' ἂν 'πὶ πλεῖστον] It would seem that Philocleon had intended lines 601, 602 to be the peroration of his speech : but he remembers that his evening enjoyments have not yet been mentioned, and he sets out afresh with the words before us.

610. *φυστὴν μᾶζαν*] A cake of barley dough, slightly kneaded. *παρ' Ἀθηναίους, φυστὴν, τὴν μὴ ἄγαν τετριμμένην.*—Athenaeus iii. 82. *φυστὴ, μᾶζα ἄτριπτος.*—Hesychius.

κᾶππειτα καθεζομένη παρ' ἐμοὶ προσαναγκάζῃ, " φάγε τουτί,  
 ἔντραγε τουτί" τούτοισιν ἐγὼ γάννυμαι, καὶ μή με δεήσῃ  
 ἐς σέ βλέψαι καὶ τὸν ταμίαν, ὁπότ' ἄριστον παραθήσει  
 καταρασάμενος καὶ τονθορύσας. ἀλλ' ἦν μή μοι ταχὺ μάξῃ,  
 τάδε κέκτημαι πρόβλημα κακῶν, σκευὴν βελῶν ἀλεωρήν. 615  
 κὰν οἶνόν μοι μὴ ᾿γχῆς σὺ πιεῖν, τὸν ὄνον τόνδ' ἐσκεκόμισμαι  
 οἶνον μεστὸν, κᾶτ' ἐγχείομαι κλίνας· οὗτος δὲ κεχηνῶς  
 βρωμησάμενος τοῦ σοῦ δίνου μέγα καὶ στράτιον κατέπαρδεν.  
 ἄρ' οὐ μεγάλην ἀρχὴν ἄρχω καὶ τοῦ Διὸς οὐδὲν ἐλάττω, 620  
 ὅστις ἀκούω ταῦθ' ἄπερ ὁ Ζεὺς;  
 ἦν γοῦν ἡμεῖς θορυβήσωμεν,  
 πᾶς τίς φησιν τῶν παριόντων,  
 "οἶον βροντᾷ τὸ δικαστήριον,  
 ὦ Ζεῦ βασιλεῦ." 625

612. μή με δεήσῃ] So the MSS. read, and rightly. "These are my pleasures," says Philocleon: "the barley-cake, the old-fashioned stoup of wine which await my return from the Courts are 'to me more dear, congenial to my heart,' than all the proffered luxuries of your fashionable establishment. Never, be it *my* fate to depend upon you and your pantler."

614. ἀλλ' ἦν] This is Elmsley's felicitous emendation (at Oed. Tyr. 662) for the old reading ἀλλην. If your pantler grudge me a meal, *here* is sufficient for my wants; if you will not pour me out (ἐγχεῖς) a draught of wine, *here* I can pour it out for myself (ἐγχείομαι). Cf. inf. 906.

615. τάδε] The barley-bread and pleasures of his home. The old man is now in his glory, and falls, as Dindorf

observes, into an Homeric strain.

616. ὄνον] A wine-flagon, shaped like an ass, or an ass's head. ἴσως διὰ τὸ διάπλασμα ἔχειν ὄνον μορφὴν, says the Scholiast. It is probably to be considered as a relic of Philocleon's old campaigning days, a circumstance which would give additional meaning to the epithet στράτιον below. (Of these drinking-horns (βύρα, as they are called) shaped as the heads of animals, there are many splendid specimens in the British Museum; there is one of a mule's head there, but not, I think, one of an ass's head. But one of the latter shape is pictured in Guhl and Koner's "Life of the Greeks and Romans" (Figure 201 in Hueffer's translation).)

617. κεχηνῶς] With its jaws wide open like a donkey braying. κατέπαρδεν,



and cosily taking a seat by my side, with loving entreaty constrains me to feed;  
*beseech you taste this, I implore you try that.* This, this I delight in, and ne'er may I need  
 to look to yourself and your pantler, a scrub who, whenever I ask him my breakfast to set,  
 keeps grumbling and murmuring under his breath. No! no! if he haste not a manchet to get,  
 to here my defence from the evils of life, my armour of proof, my impregnable shield.  
 And what if you pour me no liquor to drink, yet here's an old Ass, full of wine, that I wield,  
 and I tilt him, and pour for myself, and imbibe; whilst sturdy old Jack, as a bumper I drain,  
 lets fly at your goblet a bray of contempt, a mighty and masterful snort of disdain.

Is THIS not a fine dominion of mine?

Is it less than the empire of Zeus?

Why the very same phrases, so grand and divine,

For me, as for Him, are in use.

For when we are raging loud and high

In stormy, tumultuous din,

O Lord! O Zeus! say the passers-by,

*How thunders the Court within!*

that is, as Aristophanes says *infra* 1306,  
*ὥσπερ καυχῶν ὀνίδιον εὐωχήμενον.* Pho-  
 tius defines *στράτιον* to mean *μέγα καὶ*  
*σοβαρόν.* And see the preceding note.  
 The *δῖνος* was an earthenware bowl,  
 rounded below. *δῖνός ἐστιν ἀγγεῖον τι*  
*κεράμειον οἶνου, οἶον πρόχυμα, βάσιν οὐκ*  
*ἔχον ἀλλὰ κάτωθεν ὑπότροχον.*—Scholiast.  
*Cf. Clouds* 1474.

621. *ἀκούω*] Men speak of the thunders  
 of the Court as they speak of the  
 thunders of Zeus: they use the same  
 language about us that they use about  
 Him: we strike as much awe into the  
 hearts of men as does He, the King of  
 the Gods. It is in reference to this final  
 vaunt that Bdelycleon opens his speech,  
*infra* 652, by addressing Philocleon as  
 "Father Zeus."

622. *θορυβήσωμεν*] The word *θορυ-*  
*βεῖν, tumultuari,* is very commonly used  
 to denote the agitated movements of a  
 large and excited dicastery. See Plato,  
*Apology*, chap. 5; Aeschines *contra Ti-*  
*marchum*, p. 24; Lysias *adv. Erato-*  
*sthenem*, p. 127, and *Fragm.* 57; Diog.  
*Laert. Socrates*, chap. 21. These passages  
 are cited in the Introduction.

626. *ποππύζουσιν*] A Greek or Roman  
 when alarmed by a thunderstorm was  
 accustomed to make with his lips a  
 clucking or popping noise. This was  
 called a *poppysma* (a name formed to  
 imitate the sound), and was considered  
 as an inarticulate deprecation, or charm  
 to avert the danger. It seems that this  
 superstitious habit was very prevalent  
 in the ancient world: "fulgetras," says

κἂν ἀστράψω, ποππύζουσιν,  
 κάγκεχόδασίν μ' οἱ πλουτοῦντες  
 καὶ πάνυ σεμνοί.  
 καὶ σὺ δέδοικάς με μάλιστ' αὐτός·  
 νῆ τὴν Δήμητρα, δέδοικας. ἐγὼ δ'  
 ἀπολοίμην, εἴ σε δέδοικα.

630

ΧΟ. οὐπώποθ' οὕτω καθαρῶς  
 οὐδενὸς ἠκούσαμεν οὐ-  
 δὲ ξυνετῶς λέγοντος.

[ἀντ.]

ΦΙ. οὐκ, ἀλλ' ἐρήμας ᾤεθ' οὗτος βᾶδίως τρυγήσειν·  
 καλῶς γὰρ ᾔδειν ὡς ἐγὼ ταύτῃ κράτιστός εἰμι.

635

ΧΟ. ὡς δ' ἐπὶ πάντ' ἐλήλυθεν  
 κούδεν παρήλθεν, ὥστ' ἔγωγ'  
 ἠϋξάνομην ἀκούων,  
 κἂν μακάρων δικάζειν  
 αὐτὸς ἔδοξα νήσοις,  
 ἠδόμενος λέγοντι.

640

Pliny (xxviii. 5, cited by Bergler),  
 "poppysmis adorare consensus gentium  
 est."

631. οὐπώποθ'] In the strophe, supra  
 526-45, the Chorus had expressed great  
 anxiety, and even Philocleon had spoken  
 in a faltering tone, as regarded the pro-  
 bable issue of the contest. The anti-  
 strophe, 631-47, breathes quite another  
 spirit: there is no faltering now: all  
 anxiety is lost in the triumph of the  
 Chorus at the success of their champion.

634. ἐρήμας τρυγήσειν] This proverbial  
 expression is also found, as Bentley  
 observes, in Ecclesiastus 885. Bdely-  
 cleon must have expected, the speaker

means, to find me unprepared for the  
 struggle: since well he knew that I have  
 in reality by far the better case. The  
 γὰρ in line 635 is intended to show not  
 why Bdelycleon expected to find the  
 grapes undefended, but why Philocleon  
 is sure that he must have expected it.  
 For an exactly similar construction see  
 1 Cor. x. 5.

639. δικάζειν] δέον εἰπεῖν οἰκεῖν, δικάζειν  
 δὲ ἔφασαν ὡς φιλόδικοι.—Scholiast. In  
 the Menexenus, chap. 2 (to which Mr.  
 Green has already referred), Socrates is  
 represented as describing in his ironical  
 way the feelings produced in his mind by  
 the funeral orations at Athens. "They

The wealthy and great, when my lightnings glare,  
 Turn pale and sick, and mutter a prayer.  
 You fear me too: I protest you do:  
 Yes, yes, by Demeter I vow 'tis true.  
 But hang me if I am afraid of you.

CHOR. I never, no, I never  
 Have heard so clear and clever  
 And eloquent a speech—

PHIL. Ay, ay, he thought he'd steal my grapes, and pluck them undefended,  
 For well he knew that I'm in this particularly splendid.

CHOR. No topic he omitted,  
 But he duly went through each.  
 I waxed in size to hear him  
 Till with ecstasy possessed  
 Methought I sat a-judging  
 In the Islands of the Blest.

are so full," he says, "of indiscriminate eulogy, first upon those just dead, then upon our forefathers, and then even upon ourselves who are yet alive, that as I listen I feel myself growing in size and in grace and in dignity; aye, and for days after I can scarce realize who and

where I am; for I seem to be all but dwelling in the Islands of the Blest, *μόνον οὐκ ἐν μακάρων νήσοις οἰκεῖν*." These Isles of the Blessed, so beautifully described by Pindar in his second Olympian ode, were the holy and happy resting-places reserved for the pure in heart.

Fortunatorum memorant insulas

Quo cuncti, qui aetatem egerunt caste suam,  
 Conveniant.—Plautus, *Trinummus* ii. 4. 148.

See Hesiod, *W.D.* 171; Plato, *Gorgias*, chap. 79; the *Scolium* of Harmodius (*Ilgen Scol.* 13); Plutarch, *Sertorius*, chap. 8; Eurip. *Helen* 1677; Lucian's *Cataplus* 24; Horace, *Odes* iv. 8. 27; *Epodes* xvi. 41, &c. To the speaker, however, the pleasures even of that bliss-

ful region would be incomplete unless they included the exercise of those dicastic functions to which he was here so devotedly attached, and of which he had just heard so elaborate and satisfactory a panegyric.



ΦΙ. ὥς οὗτος ἤδη σκορδινᾷται κάστιν οὐκ ἐν αὐτῷ.  
 ἦ μὴν ἐγὼ σε τήμερον σκύτῃ βλέπειν ποιήσω.

ΧΟ. δεῖ δέ σε παντοίας πλέκειν  
 εἰς ἀπόφυξιν παλάμας.  
 τὴν γὰρ ἐμὴν ὀργὴν πεπᾶ-  
 ναι χαλεπὸν [νεανία]  
 μὴ πρὸς ἐμοῦ λέγοντι.

645

πρὸς ταῦτα μύλην ἀγαθὴν ὥρα ζητεῖν σοι καὶ νεόκοπτον  
 (ἦν μὴ τι λέγῃς), ἥτις δυνατὴ τὸν ἐμὸν θυμὸν κατερεῖξαι.

ΒΔ. χαλεπὸν μὲν καὶ δεινῆς γνώμης καὶ μείζονος ἢ 'πὶ τρυγφοδοῖς, 650  
 ἰάσασθαι νόσον ἀρχαίαν ἐν τῇ πόλει ἐντετοκυῖαν.  
 ἀτὰρ, ὦ πάτερ ἡμέτερε Κρονίδη. ΦΙ. παῦσαι καὶ μὴ πατέριζε.

642. σκορδινᾷται] σκορδινᾶσθαι means  
 παρὰ φύσιν τὰ μέλη ἐκτείνειν καὶ στρέφουσ-  
 θαι μετὰ χάσματος.—Hesychius.

who expects the whip. μέμνηται τῆς  
 παροιμίας Εὐπολῆς ἐν Χρυσῷ γένει. φησὶ  
 γὰρ

643. σκύτῃ βλέπειν] To look like one

ἀτεχνῶς μὲν οὖν, τὸ λεγόμενον, σκύτῃ βλέπει.

εἴρηται δὲ ἐπὶ τῶν ὑποψιαστικῶς διακειμένων  
 πρὸς τὰ μέλλοντα κακά.—Scholiast. The  
 expression is also used by Athenaeus,  
 xiii, chap. 24.

646. πεπᾶναι] μαλάξαι.—Scholiast. πε-  
 παίνειν is to assuage, to mollify, to soften :  
 as fruit by ripening, metals by fusing,  
 grain by steeping, and the like.

647. μὴ πρὸς ἐμοῦ λέγοντι] ἀντὶ τοῦ μὴ  
 ὑπὲρ ἐμοῦ, μὴ ἀρέσκοντά μοι, λέγοντι.—  
 Scholiast. πρὸς ἐμοῦ means in my interest.  
 The usage is a common one, and it will  
 be sufficient to refer with Bergler to  
 Oed. Tyr. 1434, where Oedipus making a  
 request to Creon says, πῶς τί μοι πρὸς  
 σοῦ γὰρ οὐδ' ἐμοῦ φράσω.

648. μύλην ἀγαθὴν] The speaker had  
 used the word πεπᾶναι, which, as already  
 observed, is applicable to the softening

of grain and the like. Pursuing the  
 metaphor, he adds, "The ordinary soften-  
 ing process will prove unavailing against  
 the extreme hardness of my disposition  
 (unless indeed you can say something  
 very much to the point) : and therefore  
 your only chance is to try the other  
 mode of dealing with hard and intract-  
 able grain, and look out for a good new  
 millstone wherewith to crush it." ἐρεῖξαι  
 is the proper term for crushing corn in  
 a hand-mill.

650. χαλεπὸν] Philocleon has stated  
 his case before the Arbitrators, and it is  
 now Bdelycleon's turn. His argument  
 consists, not of any criticism upon the  
 law or upon the practice of the Athenian  
 dicasteries, but of proof that the power  
 obtained by the alliance of the dema-

L. See how uneasily he stands, and gapes, and shifts his ground.  
I warrant, sir, before I've done, you'll look like a beaten hound.

OR. You must now, young man, be seeking  
Every turn and every twist  
Which can your defence assist.  
To a youth against me speaking  
Mine's a heart 'tis hard to render  
(So you'll find it) soft and tender.

And therefore unless you can speak to the point, you must look for a millstone handy and good,  
Fresh hewn from the rock, to shiver and shock the unyielding grit of my resolute mood.

Hard were the task, and shrewd the intent, for a Comedy-poet all too great  
To attempt to heal an inveterate, old disease engrained in the heart of the state.  
Yet, O dread Cronides, Father and Lord, PHIL. Stop, stop, don't talk in that father-me way,

gogues and the dicasts is wielded exclusively for the benefit of the demagogues, and not in any way for the benefit of the dicasts. The two speeches may in fact be summed up in a very few words. "Ours is a *μεγάλη ἀρχή*," says Philocleon, "for all men, even the great demagogues themselves, are ready to court and to flatter us." "Yours is a *μεγάλη δουλεία*," retorts Bdelycleon, "for the demagogues retain to themselves every substantial advantage, and leave you to penury and starvation."

652. ὦ πάτερ ἡμέτερε Κρονίδη] Philocleon had concluded his panegyric oration by arrogating to himself the dignity and the attributes of Zeus. See the note on 621 *supra*. Bdelycleon therefore in opening his reply addresses him in the language with which Zeus is addressed by Athene in the Homeric poems, ὦ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρείοντων, Iliad viii. 81, Odyssey i. 45, 81. But Philocleon interrupts him at once.

"Μὴ πατέριζε," he says, "don't befather me: that will not avail you: what you have to do is to prove your case, and convince me that I am a slave." Bdelycleon accordingly drops the heroic style, and addresses his father as ὦ παππίδιον. This is better than the Scholiast's explanation, ἔμελλεν εἰπεῖν, σοὶ πάντα δυνατά ἐστιν, ὦ Ζεῦ· καὶ διέκοψεν ὁ Φιλοκλέων. The observation of Conz that Κρονίδης means *stultus*, *fatuus*, like Κρόνος, Κρόνιππος, Κρονίων δῶν, is singularly unfortunate, since it was precisely by way of contrast to Κρονίδης the leader of the νεώτεροι θεοὶ that Κρόνος and its derivatives acquired that signification. Mitchell follows Conz, but Richter takes the correct view. πατέριζε is a word formed by way of response to the preceding πάτερ, just as in Thesm. 616 Cleisthenes retorts τί καρδαμίσεις to the excuse of Mnesilochus, ἐχθὲς ἔφαγον καρδαμα. With regard to the final syllable of ἡμέτερε Brunck suggested, "Ultima pro-

εἰ μὴ γὰρ ὅπως δουλεύω γὰρ, τουτὶ ταχέως με διδάξεις,  
οὐκ ἔστιν ὅπως οὐχὶ τεθνήξει, κὰν χρῆ σπλάγχνων μ' ἀπέχεσθαι.

ΒΔ. ἀκρόασαί νυν, ὦ παππίδιον, χαλάσας ὀλίγον τὸ μέτωπον. 655

καὶ πρῶτον μὲν λόγισαι φαύλως, μὴ ψήφοις, ἀλλ' ἀπὸ χειρὸς,  
τὸν φόρον ἡμῖν ἀπὸ τῶν πόλεων συλλήβδην τὸν προσιόντα.  
κάξω τούτου τὰ τέλη χωρὶς καὶ τὰς πολλὰς ἑκατοστὰς,  
πρυτανεία, μέταλλ', ἀγορὰς, λιμένας, μισθοὺς καὶ δημιόπρατα.

ducitur ante literas κρ anapaestorum licentia." But as Porson (Suppl. Praef. Hec.) truly observes, "Non anapaestorum licentia, ut putat Brunckius, sed quod Homeri verba sunt, producitur ultima pronomini syllaba."

654. σπλάγχνων μ' ἀπέχεσθαι] ὅτι οἱ ἀνδροφόνοι οὐ μεταλαμβάνουσι θυσίων.—Scholiast. For, until cleansed and purified in the appointed manner, every homicide was a μιάστωρ, a man defiled and polluted with blood; excluded, therefore, from all social intercourse: much more from the holy sacrificial feasts of which none but the pure could partake, ἐκὰς ἐκὰς ἔστε βέβηλοι. See the note on Peace 968. Lysias (contra Agorat. p. 137) says that Agoratus was expelled with ignominy from a religious procession, οὐ γὰρ δεῖν ἀνδροφόνον αὐτὸν ὄντα συμπέμπειν τὴν πομπὴν τῇ Ἀθηνᾷ. And as to the general position of the fugitive homicide, see Müller's Eumenides, sections 50-63.

656. φαύλως] He wants merely a rough estimate, taken off-hand in round numbers: not a sum accurately worked out with counters, or, as we should say, with figures.

657. φόρον] It is impossible now to ascertain with certainty the amount of

the annual tribute paid by the Allies to Athens at the date of the Wasps. Under the original assessment of Aristides about the year 477 B.C. the money payment amounted to 460 talents a year (Thuc. i. 96). Before the commencement of the Peloponnesian War, 431 B.C., it had reached the sum of 600 talents (Thuc. ii. 13). And it had doubtless been again largely augmented before 422 B.C. Many causes co-operated to this rapid increase. Allies who had formerly furnished only ships and men, had been brought, willingly or unwillingly, to contribute money instead: fresh tribute was exacted from conquered states, such for example as Cythera, which was required to pay four talents a year (Thuc. iv. 57); and even the money payments which Aristides had assessed appear to have been subsequently increased. It is said that the aggregate contributions ultimately amounted to a sum of 1,300 talents, or upwards of 300,000*l.* a year (Plutarch, Aristides, chap. 24).

658. τέλη] These various sources of revenue have been carefully and for the most part very satisfactorily investigated and explained by Boeckh (Public Economy of Athens, Book iii) and Schömann



Convince me at once that I'm only a slave, or else I protest you shall die this day,  
Albeit I then must ever abstain from the holy flesh of the victims slain.

D. Then listen my own little pet Papa, and smooth your brow from its frowns again.  
And not with pebbles precisely ranged, but roughly thus on your fingers count  
The tribute paid by the subject States, and just consider its whole amount;  
And then, in addition to this, compute the many taxes and one-per-cents,  
The fees and the fines, and the silver mines, the markets and harbours and sales and rents

(De Comitiiis, Book ii, chap. 9). I differ, however, from those distinguished writers with respect to the words *τέλη* and *έκατοστὰς*, which seem to me intended to comprise all the ordinary Athenian revenues, and not to constitute mere items of revenue, co-ordinate with those enumerated in the following line. The items specified in line 659 are in my opinion explanatory of, and not super-added to, the *τέλη* and *έκατοσταί*. This distinction seems sufficiently indicated by the presence of the definite article in the first line, and its omission from the second: and in truth the expression *τέλη* of itself includes all payments made to the state, nor are there any more familiar instances of *τέλη* than the market and harbour dues (*ἀγοραί*, *λιμένες*) mentioned in the following line. Cf. Acharnians 896, and see the next note. The only *έκατοστὴ* too of which we have any information appears to have been a harbour duty. In the treatise de Republica Atheniensium (attributed to Xenophon), i. 17, it is said that in consequence of the resort of the Allies to the Athenian law-courts, the state acquired a larger revenue from the one-per-cent. in the Peiraeus, *ἡ έκατοστὴ τῇ πόλει πλειὼν ἢ ἐν Πειραιεῖ*. It would seem from the pre-

sent passage that there were in fact other taxes of the same amount: unless (which is perhaps equally probable) Aristophanes includes in the word all percentages, *είκοσταί*, *πεντηκοσταί*, and the like, as opposed to payments of a definite sum, irrespective of the value of the article taxed.

659. *πρυτανεία*] "Prytaneia, in which with the inaccuracy of a poet Aristophanes includes the fines."—Boeckh, *ubi supra*. Although I have translated *πρυτανεία* "fees and fines," I in no way assent to the justice of Boeckh's criticism, which rests wholly on what I consider the erroneous assumption that Aristophanes is necessarily giving an exhaustive catalogue of the sources of Athenian revenue. The *πρυτανεία* or court fees which a litigant was bound to deposit before the suit commenced (see *Clouds* 1136, 1255), became, in consequence of the resort of the Allies to the Athenian law-courts, no inconsiderable item in the imperial revenue. In the passage from the *De Rep. Ath.* referred to above, this increase in the Prytaneia is mentioned as the very first argument in favour of that stroke of Athenian policy, *πρώτων μὲν ἀπὸ τῶν πρυτανείων τὸν μισθὸν δι' ἐνιαυτοῦ λαμβάνειν* (i. 16), where see

τούτων πλήρωμα τάλαντ' ἐγγὺς δισχίλια γίγνεται ἡμῖν. 660  
 ἀπὸ τούτου νυν κατάθες μισθὸν τοῖσι δικασταῖς ἐνιαυτοῦ,  
 ἐξ χιλιάσιν, κοῦπω πλείους ἐν τῇ χώρᾳ κατένασθεν,  
 γίγνεται ὑμῖν ἑκατὸν δῆπου καὶ πεντήκοντα τάλαντα.

ΦΙ. οὐδ' ἡ δεκάτη τῶν προσιόντων ἡμῖν ἄρ' ἐρίγινεθ' ὁ μισθός.

ΒΔ. μὰ Δί' οὐ μέντοι. ΦΙ. καὶ ποῖ τρέπεται δὴ' πeita τὰ χρήματα τᾶλλα;

ΒΔ. ἐς τούτους τοὺς, "οὐχὶ προδώσω τὸν Ἀθηναίων κολοσυρτὸν, 666  
 ἀλλὰ μαχοῦμαι περὶ τοῦ πλήθους αἰεί." σὺ γὰρ, ὦ πάτερ, αὐτοὺς  
 ἄρχειν αἰρεῖ σαυτοῦ, τούτοις τοῖς ῥηματίοις περιπεφθεῖς.  
 κᾶθ' οὗτοι μὲν δωροδοκοῦσιν κατὰ πεντήκοντα τάλαντα  
 ἀπὸ τῶν πόλεων, ἐπαπειλοῦντες τοιαυτὴ κἀναφοβοῦντες, 670  
 "δώσετε τὸν φόρον, ἢ βροντήσας τὴν πόλιν ὑμῶν ἀνατρέψω."  
 σὺ δὲ τῆς ἀρχῆς ἀγαπᾷς τῆς σῆς τοὺς ἀργελόφους περιτρώγων.

Schneider's notes. The remaining items are sufficiently explained by Boeckh and Schömann. By *μέταλλα* we are to understand the income derived from the silver mines of Laureium (Hdt. vii. 144). See Boeckh's Dissertation appended to the English translation of his Political Economy, and Grote's History of Greece, chapter 39. On *ἀγορὰς* and *λιμένας* the Scholiast remarks, *τὰ ἀπὸ τῆς ἀγορᾶς καὶ τῶν λιμένων ΤΕΛΗ ὑπομνήσκει*. *Μισθοὶ* seem to be rents derived from public properties let out to farm or hire; whilst *δημόπαρα* are the proceeds arising from the public sale of confiscated estates. In Knights 103 Cleon is represented as gorged with a hearty meal off *δημόπαρα*.

660. *δισχίλια*] In the seventh book of the Anabasis, i. 27, Xenophon is endeavouring to dissuade the Ten Thousand from provoking the vengeance of Sparta. "For Athens," he says, "entered upon the Peloponnesian War with

numerous fleets, and ample treasures, and a yearly revenue *ἀπὸ τε τῶν ἐνδῆμων καὶ ἐκ τῆς ὑπερορίας* of not less than 1,000 talents: moreover, she was mistress of all the isles, and possessed many cities in Asia, and many more in Europe, and this very Byzantium where now we are: and yet she was vanquished by the Spartan confederacy, which was then less powerful than now." If Xenophon means to include, in his estimate of 1,000 talents, the tribute from the Allies and subject cities (a point which does not seem to me quite certain), we must suppose either (1) that he is understating the amount, or (2) that Aristophanes is overstating it, or (3) that the revenue had doubled between 431 B.C. and 422 B.C. The first hypothesis may be considered out of the question, since Xenophon would have been on that particular occasion inclined to exaggerate rather than to understate the resources of

If you take the total result of the lot, 'twill reach two thousand talents or near.  
And next put down the Justices' pay, and reckon the sums they receive a year:  
Six thousand Justices, count them through, there dwell no more in the land as yet,  
One hundred and fifty talents a year I think you will find is all they get.

- H. Then not one tithe of our income goes to furnish forth the Justices' pay.  
D. No, certainly not. PH. And what becomes of all the rest of the revenue, pray?  
D. Why, bless you, it goes to the pockets of those, *To the rabble of Athens I'll ever be true,  
I'll always battle away for the mob.* O father, my father, 'tis owing to you:  
By such small phrases as these cajoled, you lift them over yourselves to reign.  
And then, believe me, they soon contrive some fifty talents in bribes to gain,  
Extorting them out of the subject states, by hostile menace and angry frown:  
*Hand over, they say, the tribute-pay, or else my thunders shall crush your town.*  
You joy the while at the remnants vile, the trotters and tips of your power to gnaw.

Athens. Boeckh (iii. 19) is of opinion that the revenue had in fact very largely increased before the date of the Wasps. And see the note on 657 supra. Yet even so it is extremely probable that Aristophanes is to some extent overstating the actual amount.

662. *ἕξ χιλιάσιν*] This was the actual number of the Heliasts. The subject is discussed in the Introduction.

663. *ἑκατὸν καὶ πενήκοντα βίς ἑ μῆνας λογιζέται τὸν ἐνιαυτὸν, ὡς τῶν β' εἰς ἑορτὰς προχωρούντων*.—Scholiast. The pay of 6,000 dicasts would be 18,000 obols, or 3,000 drachmae, or 30 minae, or exactly half a talent a day. Exclusive of holidays on which the courts would not sit, there were 300 working days in the year: and the aggregate yearly pay of the dicasts would therefore amount to 150 talents.

666. *τοὺς οὐχί*] They go to your demagogues, he says: to those gentlemen who "will never betray the Athenian

rabble, but will always fight for the Demus." He is referring to Philocleon's words supra 593. And compare Knights 1341.

669. *πεντήκοντα τάλαντα*] Not that the demagogues appropriate these amounts out of the public funds: but that the subject states, terrified by their violence, and regarding them as the real motive power at Athens, seek to propitiate them, and win their protection, by gifts of money and goods. A notable instance of this sort of bribery is mentioned in the note to 35 supra. And in Peace 644-6 Aristophanes reiterates the charge in pointed and forcible language.

672. *ἀργελόφους*] *ἀργελοφοὶ τῆς μὴλωτῆς οἱ πόδες, οὓς ποδεῶνας καλοῦσι*.—Scholiast. All the great prizes, he means, are carried off by the demagogues: whilst you are well satisfied if you can get only the odds and ends, the scraps and leavings of the spoil.



οἱ δὲ ξύμμαχοι ὡς ἥσθηνται τὸν μὲν σύρφακα τὸν ἄλλον  
 ἐκ κηθαρίου λαγαρίζμενον καὶ τραγαλίζοντα τὸ μηδὲν,  
 σὲ μὲν ἡγοῦνται Κόννου ψῆφον, τούτοισι δὲ δωροφοροῦσιν 675  
 ὕρχας, οἶνον, δάπιδας, τυρὸν, μέλι, σήσαμα, προσκεφάλαια,  
 φιάλας, χλανίδας, στεφάνους, ὄρμους, ἐκπώματα, πλουθυγίαν·  
 σοὶ δ' ὦν ἄρχεις, πολλὰ μὲν ἐν γῇ, πολλὰ δ' ἐφ' ὕγρα πιτυλεύσας,  
 οὐδείς οὐδὲ σκορόδου κεφαλὴν τοῖς ἐψητοῖσι δίδωσιν.

ΦΙ. μὰ Δί' ἀλλὰ παρ' Εὐχαρίδου καὐτὸς τρεῖς γ' ἄγλιθας μετέπεμψα.  
 ἀλλ' αὐτὴν μοι τὴν δουλείαν οὐκ ἀποφαίνων ἀποκναίεις. 681

ΒΔ. οὐ γὰρ μεγάλη δουλεία 'στὶν τούτους μὲν ἅπαντας ἐν ἀρχαῖς  
 αὐτοὺς τ' εἶναι, καὶ τοὺς κόλακας τοὺς τούτων, μισθοφοροῦντας ;  
 σοὶ δ' ἦν τις δῶ τοὺς τρεῖς ὀβολοὺς, ἀγαπᾷς· οὗς αὐτὸς ἐλαύνων

673. σύρφακα] σύρφαξ, like the Hebrew *hasaph-saph*, and (as Bergler remarks) the Latin *quisquiliæ*, signifies a general undistinguished mob, the sweepings and refuse of the people. The words τὸν ἄλλον are used to exclude the ruling classes, but they seem also to convey a sort of contemptuous meaning : "the residuum of the populace."

674. ἐκ κηθαρίου] κηθάριον πλέγμα ἐστὶ κανισκῶδες, ἐπιτιθέμενον τῇ κληρωτρίδι τῶν ψήφων.—Scholiast. The quaint phraseology of the line seems to indicate that it is either a quotation or a parody. The general meaning of the passage is as follows:—When the Allies perceive the demagogues wielding the real power of the state, and you the mass of the populace growing lanky and lean on a verdict-box funnel, and regaled upon nothing at all (that is to say, amusing yourselves with your dicastic privileges, with barely sufficient to keep you from starvation), they make no account of you; but to

the demagogues they bring ὕρχας, οἶνον, κ.τ.λ.

675. Κόννου ψῆφον] Connas appears to be the dissolute musician described in Knights 534 as consumed by perpetual thirst. He became a pauper, and according to the Scholiast the expression Κόννου θρίον was used as a synonym for anything absolutely valueless. Here Aristophanes unexpectedly substitutes ψῆφον for θρίον (just as he had substituted ψηφίσματα for μυστήρια supra 378, and μισθὸν for κύλικα supra 525), διὰ τὸ περὶ δικαστοῦ λέγειν, as if Philocleon could not be appropriately compared to anything but one of his own favourite ψῆφοι. Some writers consider Connas identical with Connos the son of Metrobius, the διδάσκαλος μουσικῆς to Socrates: but this seems exceedingly doubtful.

676. ὕρχας] κεράμια ἀγγεῖα, ὑποδεκτικὰ ταρίχων, δύο ὅτα ἔχοντα.—Scholiast.

677. πλουθυγίαν] A word apparently invented by Aristophanes to express

So when our knowing, acute allies the rest, the scum of the Populace, saw  
 On a vote-box pine, and on nothingness dine, and marked how lanky and lean ye grow,  
 They count you all as a Connas's vote, and ever and ever on these bestow  
 Wines, cheeses, necklaces, sesamè fruit, and jars of pickle and pots of honey,  
 Rugs, cushions, and mantles, and cups, and crowns, and health, and vigour, and lots of money.  
 Whilst you ! from out of the broad domain for which on the land and the wave you toiled,  
 None gives you so much as a garlic head, to flavour the dish when your sprats are boiled.  
 H. That's true no doubt, for I just sent out, and bought, myself, from Eucharides three ;  
 But you wear me away by your long delay in proving my bondage and slavery.  
 3D. Why is it not slavery pure and neat, when these (themselves and their parasites too)  
 Are all in receipt of their pay, God wots, as high officials of state : whilst you  
 Must thankful be for your obols three, those obols which ye yourselves have won

the combination of all the elements of physical prosperity, "health of body and wealth of store." See Knights 1091 ; Birds 731 ; Suidas s. v. It is humorously introduced in this place as the sum and crown of the offerings made by the allies to the demagogues.

678. ὧν ἄρχεις οὐδεὶς] None of your subjects, none of those whom you toiled by land and by sea to make your subjects, πολλὰ μὲν ἐν γῇ, πολλὰ δ' ἐφ' ὑγρᾷ πιτυλεύσας. 'Υγρὰ is, as Mitchell notes, an Homeric word for the sea, ἐπὶ τραφερὴν τε καὶ ὑγρὴν, "over moist and dry." And πιτυλεύσας is in strictness, of course, applicable to ἐφ' ὑγρᾷ only, πῖτυλος being properly the measured beat of the oar in the water (ἡ καταβολὴ τῆς κώπης, Schol. κυρίως ὁ ἀπὸ τῶν ἐρεσσομένων κοπίων γινόμενος θόρυβος, Schol. Aesch. Sept. 855), though frequently used of any quick regular repeated motion. See Bp. Monk, Hipp. ad fin. ; Bp. Blomf., Aesch. Sept. 855.

680. ἀγλιθας] αἱ κεφαλαὶ τῶν σκορόδων.

Εὐχαρίδης δὲ ὄνομα σκοροδοπῶλου.—Scho-liast. Philocleon admits that his subjects do not supply him with garlic-heads : when he wants any he has to buy them at the greengrocer's.

681. τὴν δουλείαν] These words are appended by way of explanation to αὐτήν. Compare Peace 2 δὸς αὐτῷ, τῷ κάκιστ' ἀπολουμένῳ.

682. μεγάλη δουλεία] The epithet is thrown in by way of retort to Philocleon's twice-repeated challenge, Ἄρ' οὐ ΜΕΤΑΛΛΗΝ ἄρχην ἄρχω ; supra 575, 620.

684. ἀγαπᾶς] It was by the exertions of citizens like yourself, Bdelycleon means, as sailors and soldiers in her fleets and armies, that Athens acquired her imperial revenue : yet your whole share in it consists of this paltry τριῶβον, and this you receive as a favour, and are only too happy to get it ; whilst all the rest of the revenue is consumed by the demagogues and their parasites (such as Theorus and his fellows), who contributed nothing to its acquisition.

καὶ πεζομαχῶν καὶ πολιορκῶν ἐκθήσω, πολλὰ πονήσας. 685  
καὶ πρὸς τούτοις ἐπιταττόμενος φοιτᾷς, ὃ μάλιστά μ' ἀπάγχει,  
ὅταν εἰσελθὼν μειράκιόν σοι κατὰπυγον, Χαιρέου υἱὸς,  
ὠδὶ διαβὰς, διακινηθεὶς τῷ σώματι καὶ τρυφερανθεὶς,  
ἦκειν εἶπη πρὸς κἂν ὥρα δικάσονθ', ὡς ὅστις ἂν ὑμῶν  
ὑστερος ἔλθῃ τοῦ σημείου, τὸ τριώβολον οὐ κομιεῖται· 690  
αὐτὸς δὲ φέρει τὸ συνηγορικὸν, δραχμὴν, κἂν ὑστερος ἔλθῃ·  
καὶ κοινῶν τῶν ἀρχόντων ἐτέρῳ τινὶ τῶν μεθ' ἑαυτοῦ,  
ἦν τίς τι διδῶ τῶν φευγόντων, ξυνθέντε τὸ πᾶγμα δύ' ὄντε  
ἐσπουδάκατον, κᾶθ' ὡς πρίονθ' ὁ μὲν ἔλκει, ὁ δ' ἀντενέδωκε· 694  
σὺ δὲ χασκάξεις τὸν κωλακρέτην· τὸ δὲ πραττόμενόν σε ἔλελθεν.

ΦΙ. ταυτί με ποιοῦς; οἴμοι, τί λέγεις; ὥς μου τὸν θῖνα ταραττεῖς,

685. πεζομαχῶν] Observe the alliteration in this verse. It is, however, no doubt unintentional. The trick so common in the Roman dramatists of appealing to the ear by the jingle of words, either commencing with the same letter ("non potuit paucis plura plane proloqui," Plautus, Men. ii. 1. 27) or having similar terminations, belongs to a much later date, and is quite foreign to the vigorous thought and energetic rhythm of Aristophanic comedy.

687. εἰσελθὼν] Not, I think, *domum tuam ingressus*, as Brunck translates it, and as it is universally rendered. I take εἰσελθὼν to mean "came forward in the Assembly," and εἶπη, "moved a resolution," as supra 595, and passim. I imagine that by some recent order of the Assembly, the court-doors, *κυκλίδες*, were to be closed so soon as proceedings commenced, and no dicast to be admitted afterwards. See infra 775 and 892. And thus we see the full meaning of ἐπιταττό-

μενος in the preceding verse. "You are not even your own masters," says Bdelycleon, "free to attend at what hour you choose: you are under orders: you *must* go before proceedings commence, or lose even your miserable pittance." Of the person here described as Χαιρέου υἱὸς nothing is known. The Scholiast says, οἶον οὐδὲ γνήσιος πολίτης· τὸν γὰρ Χαιρέαν Εὐπολὶς ἐν Βάπταις ὡς ξένον κωμῳδεῖ.

690. σημείου] When the hour for the opening of a court or assembly arrived, a signal, σημείον, was hoisted over the place of meeting. Its exact form is unknown, but it is generally supposed to have been a lofty pole or standard of some sort. See Schömann, De Comitibus i. 13. Probably loiterers would delay their coming until they actually saw the signal up; and hence the necessity for some such regulation as that mentioned in the preceding note, to secure a more punctual attendance. In Thesmoph. 277 (to which Bergler refers) Mnesilo-



In the battle's roar, by sea and by shore, 'mid sieges and miseries many a one.  
 But O what throttles me most of all, is this, that under constraint you go,  
 When some young dissolute spark comes in, some son of a Chaereas, straddling—so,  
 With his legs apart, and his body poised, and a mincing, soft, effeminate air,  
 And bids you Justices, one and all, betimes in the morn to the Court repair,  
 For that any who after the signal come shall lose and forfeit their obols three.  
 Yet come as late as he choose himself, he pockets his drachma, "Counsel's fee."  
 And then if a culprit give him a bribe, he gets his fellow the job to share,  
 And into each other's hands they play, and manage together the suit to square.  
 Just like two men at a saw they work, and one keeps pulling, and one gives way.  
 While you at the Treasurer stare and gape, and never observe the tricks they play.  
 H. Is THAT what they do! O can it be true! Ah me, the depths of my being are stirred,

chus is adjured to make haste to the meeting, *ὡς τὸ τῆς ἐκκλησίας σημείον ἐν τῷ Θεσμοφορίῳ φαίνεται*. As to the loss of the *τριώβολον ἐκκλησιαστικόν* in later times by unpunctual attendance at the *ἐκκλησία*, see *Ecclisiazusae* 289 and following verses.

691. *συνηγορικόν*] This appears to have been a retaining fee, paid to the ten *συνήγοροι* appointed as public prosecutors. Of course the *συνήγορος* might come *ὑστερος τοῦ σημείου*: it was sufficient if he was present when the case in which he was engaged was called on.

692. *τῶν ἀρχόντων ἐτέρῳ*] Another official: one of those whom you *ἀρχειν αἰρεῖσαν* *σου*, *supra* 668; that is, I suppose, another advocate. Posts such as these seem to have been filled by the smaller demagogues. See the note on 592 *supra*.

694. *πρίονθ'*] Like two men sawing. Bdelycleon is endeavouring to disgust his father with his dicastic duties, by pointing out the humiliating position in

which the dicasts are occasionally placed. "It often happens," he says, "that the advocates have arranged the whole matter beforehand, they have agreed what your decision shall be: the discussion in court is a mere sham battle: as one pulls the other gives way, just like two men in a sawpit; until they arrive at the result desired and intended by both. You fancy that you are yourselves deciding the case: when, in fact, the decision has been predetermined for you."

695. *κολακρέτην*] The Colacretae were the officers to whom was entrusted the duty of paying the dicastic fees: *infra* 724; *Birds* 1541. That the name is properly spelt *κολακρέται* and not *κολαγρέται* seems plain from the inscription on the Cyzicene Marble. See Ruhnken's *Timaeus*, sub *voc.* (And it is so spelt in the MS. of the *Polity of Athens*, chap. 7.)

696. *τὸν θίνα ταράττεις*] *ἐκ βυθοῦ με κινεῖς. ἀντὶ τοῦ τὴν καρδίαν.*—Scholiast.

καὶ τὸν νοῦν μου προσάγεις μάλλον, κοῦκ οἶδ' ὅ τι χρήμά με ποιεῖς.

- BΔ. σκέψαι τοῖνυν ὥς ἐξόν σοι πλουτεῖν καὶ τοῖσιν ἅπασιν,  
 ὑπὸ τῶν ἀεὶ δημιζόντων οὐκ οἶδ' ὅποι ἐγκεκύκλῃσαι·  
 ὅστις πόλεων ἄρχων πλείστων, ἀπὸ τοῦ Πόντου μέχρι Σαρδοῦς, 700  
 οὐκ ἀπολαύεις πλὴν τοῦθ' ὃ φέρεις ἀκαρῇ, καὶ τοῦτ' ἐρίῳ σοι  
 ἐνστάζουσιν κατὰ μικρὸν ἀεὶ, τοῦ ζῆν' ἔνεχ', ὥσπερ ἔλαιον.  
 βούλονται γάρ σε πένητ' εἶναι· καὶ τοῦθ' ὦν εἶνεκ', ἐρῶ σοι,  
 ἵνα γινώσκῃς τὸν τιθασευτήν· καὶ ὅταν οὗτός γ' ἐπισίξῃ,  
 ἐπὶ τῶν ἐχθρῶν τιν' ἐπιρρύξας, ἀγρίως αὐτοῖς ἐπιπηδᾷς. 705  
 εἰ γὰρ ἐβούλοντο βίον πορίσαι τῷ δήμῳ, ῥάδιον ἦν ἄν.  
 εἰσὶν γε πόλεις χίλαιοι, αἱ νῦν τὸν φόρον ἡμῖν ἀπάγουσιν·

699. δημιζόντων] The people's men : a newly coined word, formed, as Bothe says, like πατέριζε supra 652, and therefore meaning persons "qui nil nisi populum crepant" : or, as Mitchell observes, by analogy to such words as μηδίζειν, φιλιππίζειν, and the like.

700. Πόντου μέχρι Σαρδοῦς] From Pontus to Sardinia : that is to say, throughout the entire Hellenic world, from the extreme east to the extreme west.

701. τοῦθ' ὃ φέρεις] Not his ἰμάτιον, as the Scholiast, Florent Chretien, and Richter strangely suppose, but the τριώβολον, the dicastic pay, as Mitchell rightly interprets it. Cf. infra 1121 μὴ φέρειν τριώβολον.

702. ἐνστάζουσιν] ἀπὸ μεταφορᾶς τῶν τὰ ὕδα ἀλγούντων, καὶ δι' ἐρίου ἐπισταζομένων ἔλαιον κατὰ βραχύ.—οἱ γὰρ κατὰ μικρὸν βουλόμενοι βάλλειν ἐρίῳ ἐνστάζουσιν.—Scholiast. A somewhat different mode of conveying liquids by means of wool is mentioned by Plato, Symposium, chap. 3.

"If wisdom," says Socrates to Agathon, "could flow from one person into another by mere physical contact, just as water will flow from one vessel into another by means of wool, διὰ τοῦ ἐρίου, then I should like of all things to sit next you, Agathon : for I am sure that I should soon be full of the most ample and lovely wisdom."

704. ἐπισίξῃ] ἐπισίζειν is to utter the sibilation which sets on a dog to fight. Brunck refers to Theocritus vi. 29 σίξα (so Ruhnken for σίγα) δ' ἵλακτεῖν νιν καὶ τῇ κυνί, "I incited the dog to bark at her." ἐπιρρύξας has the like meaning, as Brunck also observes, citing Hesychius, ἐπιρρύζειν κύνας, ἐπασφίεναί καὶ παρορμᾶν. So also the Scholiast here, ἀπὸ τῆς ἐπιφθέγγεως οὖν ἐπισίζειν καὶ τὸ ἐπιρρύξαι ἐφορμῆσαι ὁμοίως τῇ φωνῇ. ἐπιρρύξαι, however, is formed not from the sibilant S, but from the canina litera R. Our old writers called it "to tarre a dog on," whence possibly the name "terrier." Shakespeare's King John, iv. 1,

Your statements shake my soul, and I feel, I know not how, at the things I've heard.  
 D. And just consider when you and all might revel in affluence, free as air,  
 How these same demagogues wheel you round, and cabin and coop you, I know not where.  
 And you, the lord of such countless towns, from Pontus to Sardo, nought obtain  
 Save this poor pittance you earn, and this they dole you in driblets, grain by grain,  
 As though they were dropping oil from wool, as much forsooth as will life sustain.  
 They MEAN you all to be poor and gaunt, and I'll tell you, father, the reason why.  
 They want you to know your keeper's hand; and then if he hiss you on to fly  
 At some helpless foe, away you go, with eager vehemence ready and rough.  
 Since if they wished to maintain you well, the way to do it were plain enough.  
 A thousand cities our rule obey, a thousand cities their tribute pay,

---

[The fire] perchance will sparkle in your eyes,  
 And like a dog that is compelled to fight,  
 Snatch at the master that doth tarre him on.

Bergler refers to Olynth. iii, p. 37, a passage which bears a very striking resemblance to this speech of Bdelycleon. " 'Tis those who transact the affairs of state," Demosthenes says, "that get the whole advantage, while you the Demus fill but a servant's position, content, ἀγαπῶντες, and gratified if they do but allow you free entrance to the spectacles and public games, giving you what was your own before. οἱ δ' ἐν αὐτῇ τῇ πόλει καθείρξαντες ὑμᾶς ἐπάγουσιν ἐπὶ ταῦτα καὶ τιθασεύουσι χειροῦς αὐτοῖς ποιῶντες. Follow my advice," he adds, "and you will secure great and ample benefits, and get rid of these miserable doles, which are like the driblets of food allowed to the sick, enough to keep them from dying, but not enough to give them strength."

707. χίλια] This is probably not intended as an exact computation: the

poet is speaking in round numbers, τῷ ἀπηρισμῷ ἀριθμῷ ἐχρήσατο, as the Scholiast says: but nevertheless the statement is believed to come very near the mark. See Boeckh iii. 16. The 20,000 Athenians for whom provision is thus to be made, are by Colonel Leake (Attica, App. 21), Boeckh (i. 7), and others supposed to include the entire number of Athenian citizens. I cannot agree in this view, or think it likely that Aristophanes would comprehend the wealthy and ruling classes in his gigantic system of outdoor relief. He himself in Eccl. 1132 reckons the number of Athenian citizens as "over 30,000"; agreeing with Hdt. v. 97, and (apparently) with Plato, Symposium, chap. 3; Axiochus 369 A. Other writers, it is true, put the number at 20,000 (Demosthenes contra Aristogit. Or. i. 785; Plutarch, Lycurg. Orat. vit. 34; Ath. vi.



- τούτων εἴκοσιν ἄνδρας βόσκειν εἴ τις προσέταξεν ἐκάστη,  
 δύο μυριάδες τῶν δημοτικῶν ἔζων ἐν πᾶσι λαγώοις  
 καὶ στεφάνοισιν παντοδαποῖσιν καὶ πυφῶ καὶ πυριάτῃ, 710  
 ἄξια τῆς γῆς ἀπολαύοντες καὶ τοῦ Μαραθῶνι τροπαίου.  
 νῦν δ' ὥσπερ ἐλαολόγοι χωρεῖθ' ἅμα τῷ τὸν μισθὸν ἔχοντι.  
 ΦΙ. οἴμοι, τί ποθ' ὥσπερ νάρκη μου κατὰ τῆς χειρὸς καταχέεται,  
 καὶ τὸ ξίφος οὐ δύναμαι κατέχειν, ἀλλ' ἤδη μαλθακὸς εἰμι.  
 ΒΔ. ἀλλ' ὅπῳ μὲν δείσωσ' αὐτοὶ, τὴν Εὐβοίαν διδῶσιν 715

chap. 103) : but these are all referring to a later period, when the population of Athens was no longer at its height. And I cannot doubt that at the date of the Wasps the number of Athenian citizens (in the estimation of Aristophanes at least) considerably exceeded 20,000. (In the Polity of Athens, chap. 23, Aristotle, describing the rise and expansion of the Athenian empire, says *συνέβαινε ἀπὸ τῶν φόρων καὶ τῶν τελῶν καὶ τῶν συμμάχων πλείους ἢ δις μυρίου ἄνδρας τρέφεσθαι. δικάσται μὲν γὰρ ἦσαν ἑξακισχίλιοι κ.τ.λ.*) And see the note on 718 infra.

709. *ἔζων ἐν πᾶσι λαγώοις*] We should certainly have expected *ἄν* here, and Dawes (Misc. Crit. 275) accordingly substitutes that particle for *ἐν*. But this alteration, though supported by some of the inferior MSS., seems quite inadmissible. The phrase *ἔζων ἐν πᾶσι λαγώοις* is essentially different from that with which Dawes compares it, *τῷ ζῶσι*; ΣΙΑ. *Γάλακτι καὶ τυροῖσι καὶ μῆλων βορῇ* (Eurip. Cyclops 121). Like *ἐν πᾶσι βολίτοις* in Ach. 1026, it is a parody on the common phrase *ἐν πᾶσιν ἀγαθοῖς*, and signifies, not the food *by* which life is sustained, but

the luxury *in the midst of* which it is passed. Dobree's suggestion, to change *μυριάδες* into *μυριάδ' ἄν*, is less open to objection : but I am myself inclined to think that the *ἄν* is purposely omitted, in order to present a more vivid picture, as of an actual reality, and not a mere possible contingency. As to *λαγῶα* and *πυφῶς*, see the note on Peace 1150.

711. *τοῦ Μαραθῶνι τροπαίου*] The plains of Marathon were covered with memorials of the great battle (Pausanias, Attica 32). There were two mounds or barrows erected over the dead, one for the citizens, another for the Plataeans and for the slaves. The barrow over the Athenian citizens still stands, a conspicuous and solemn object, upon the solitary plain (Wordsworth's Athens and Attica, chap. vi) : it is about thirty feet high, and 200 yards round ; and in the light sandy mould of which it is composed travellers still find arrow-heads of brass and flint, the broken relics of the invader's weapons (Dodwell's Tour ii. 159 ; Leake's Demi ii. 100). Some vestiges too remain of the other barrow ; and there are various monumental ruins, comprising probably the separate *μνήμα Μιλτιάδου*

Allot them twenty Athenians each, to feed and nourish from day to day,  
 And twice ten thousand citizens there, are living immersed in dishes of hare,  
 With creams and beestings and sumptuous fare, and garlands and coronals everywhere,  
 Enjoying a fate that is worthy the state, and worthy the trophy on Marathon plain.  
 Whilst now like gleaners ye all are fain to follow along in the paymaster's train.

PHIL. O what can this strange sensation mean, this numbness that over my hand is stealing?  
 My arm no longer can hold the sword: I yield, unmanned, to a womanish feeling.

BDEL. Let a panic possess them, they're ready to give Euboea at once for the State to divide,

and the *σῆλαι* upon which were recorded the names and tribes of the Athenian dead. The TROPHY itself was an edifice *λίθου λευκοῦ* (Pausanias *ubi supra*): and its remains are still believed to exist in a ruin called Pyrgo, found about 500 yards north of the great barrow, and consisting "of the foundations of a square monument constructed of large blocks of white marble" (Leake ii. 101). That trophy was the proudest heirloom of Athenian glory. Themistocles (Plutarch, chap. 3) declared that the thought of it would not let him sleep. Aristophanes appeals to it again, and always as striking the deepest chord of Athenian patriotism, Knights 1334; Lysistrata 285. And cf. Plato, Menexenus, chaps. 10 and 16.

712. *ἐλαολόγοι*] Olive-pickers. *εὐτελεῖς γὰρ οἱ τὰς ἐλαίας μισθοῦ συνάγοντες*. —Scholiast. It is probable that many from the neediest classes went out to take part in the olive-picking of Attica, as in the hop-picking and harvest with ourselves. And the dicasts, compelled to resort to the Colacretae for their three obols, are likened by Bdelycleon to these destitute hirelings, crowding on after the man who is to pay them their wages.

714. *τὸ ξίφος*] *παίζει, ἐπεὶ δὴ ξίφος ἤτησε καὶ ὁρᾷ ἑαυτὸν κατακρατηθέντα*. —Scholiast. This observation of the Scholiast strongly confirms the arrangement adopted 522 *supra*, where see the note.

715. *διδόασιν*] Are for giving; *verbis dant*, as Bergler says. The statements in the text might reasonably be considered mere vague and general satire; but in M. Boeckh's opinion (i. 15) they rest on a real historical basis. It appears from Philochorus (cited by the Scholiast) that some hostile proceedings had been undertaken against Euboea a year or two before the date of the Wasps; and the popular leaders may have proposed to allot a portion of the Euboean territory to *κληροῦχοι* (as Pericles had done many years before): and at the same time to gratify the people with one of those public distributions of corn, which were not uncommon either at Athens or at Rome (see Boeckh *ubi supra*). If so, the project seems to have been abandoned; and a smaller largess recently (*πρόην*) made, in lieu of the great distribution originally contemplated. *κατὰ* is at the rate of, as *supra* 669.

ὕμιν καὶ σίτον ὑφίστανται κατὰ πεντήκοντα μεδίμνους  
ποριεῖν· ἔδοσαν δ' οὐπόποτε σοι, πλὴν πρώην πέντε μεδίμνους,  
καὶ ταῦτα μόλις ξενίας φεύγων ἔλαβες κατὰ χοῖνικα, κριθῶν.

ὧν εἶνεκ' ἐγώ σ' ἀπέκλειον αἰεὶ,

βόσκειν ἐθέλων καὶ μὴ τούτους

720

ἐγχάσκειν σοι στομφάζοντας.

καὶ νῦν ἀτεχνῶς ἐθέλω παρέχειν

ὅ τι βούλει σοι,

πλὴν κωλακρέτου γάλα πίνειν.

ΧΟ. ἡ που σοφὸς ἦν ὅστις ἔφασκεν, “πρὶν ἂν ἀμφοῖν μῦθον ἀκούσης, 725  
οὐκ ἂν δικάσais.” σὺ γὰρ οὖν νῦν μοι νικᾶν πολλῶ δεδόκησαι·  
ὥστ' ἤδη τὴν ὀργὴν χαλάσας τοὺς σκίπωνας καταβάλλω.

ἀλλ' ὦ τῆς ἡλικίας ἡμῖν τῆς αὐτῆς συνθιασῶτα,

πιθοῦ πιθοῦ λόγοισι, μὴδ' ἄφρων γένη,

[στρ.

μὴδ' ἀτενῆς ἄγαν ἀτεράμων τ' ἀνῆρ.

730

718. ξενίας φεύγων] τοιοῦτόν ἐστι παρ-  
ᾧσον ἐν ταῖς διανομαῖς τῶν πυρῶν ἐξητά-  
ζοντο πικρῶς οἱ τε πολῖται καὶ μὴ, ὥστε  
δοκεῖν ξενίας φεύγειν εἰς κρίσιν καθισταμέ-  
νους.—Scholiast. No one was entitled to  
share in these public distributions; un-  
less he were an Athenian citizen; and  
his claim (Bdelycleon means) was as  
rigorously investigated, and as harshly  
contested as if he were a defendant to  
a ξενίας γραφή, a prosecution for unlaw-  
fully exercising the rights of citizenship,  
and one which (according to the anony-  
mous author of the Greek Life of Aristopha-  
nes) was thrice brought by Cleon  
against Aristophanes himself. For the  
rigour with which claims to share in  
these distributions were disputed, Mit-  
chell refers to Plutarch, Pericles, chap. 37,

where out of about 19,040 claimants (not  
representing, I apprehend, the entire  
number of citizens, but answering to the  
20,000 mentioned in 709 supra) about  
5,000 were disqualified as νόθοι; and,  
says Plutarch, πολλοὶ ἀνεφύοντο δίκαι  
τοῖς νόθοις, πολλοὶ δὲ καὶ συγκοφαντήμασι  
περίεπιπτον. The same story is narrated  
by the Scholiast here.

719. ἀπέκλειον] This is an answer to  
Philocleon's remonstrance, σκέψαι μ' ἀπὸ  
τῶν ἀγαθῶν οἷων ἀποκλείεις, supra 601.

724. κωλακρέτου γάλα] τὸν δικαστικὸν  
μυσθόν.—Scholiast. Philocleon had re-  
fused ὀρνίθων γάλα supra 508. He may  
now have whatever he will, except  
κωλακρέτου γάλα.

725.] The Arguments are over, and  
the Arbitrators proceed to deliver their



And engage to supply for every man full fifty bushels of wheat beside.  
But five poor bushels of barley each is all that you ever obtained in fact,  
And that doled out by the quart, while first they worry you under the Alien Act.

And therefore it was that I locked you away

To keep you in ease; unwilling that these

With empty mouthings your age should bilk.

And now I offer you here to-day

Without any reserve whatever you please,

Save only a draught of—Treasurer's milk.

'Twas a very acute and intelligent man, whoever it was, that happened to say,  
*Don't make up your mind till you've heard both sides*, for now I protest you have gained the fray.  
Our staves of justice, our angry mood, for ever and ever aside we lay,  
And we turn to talk to our old compeer, our choir-companion of many a day.

Don't be a fool : give in, give in,

Nor too perverse and stubborn be ;

decision. The Scholiast refers to the maxim *μηδὲ δίκην δικάσης πρὶν ἂν ἀμφοῖν μῦθον ἀκούσης*, which is very frequently quoted by ancient writers, and is usually attributed to Phocylides; see Lucian's *De Calumniā* 8 and the Scholiast and Commentators there. The maxim was embodied in the judicial oath, *τὸν ὅρκον*, says Demosthenes at the commencement of his oration *De Corona*, *ἐν ᾧ καὶ τοῦτο γέγραπται*, τὸ ὁμοίως ἀμφοῖν ἀκροάσασθαι. Bergler cites Eurip. *Heracleidae* 180; *Andromache* 957; and *infra* 919; also the oath given in *Dem. contr. Timocr.*, which is however of doubtful authenticity. "You should not pin your entire faith upon the Accuser," says Theodoret, *Hist. Eccl.* i. 33; "you should keep one ear for the Accused," *ἀλλὰ θατέραν ταῦν*

*ἀκοᾶν τῷ κατηγορουμένῳ φυλάττειν*. (In their opening words the Chorus may be thinking of Aesch. *Prom.* 906 *ἢ σοφός, ἢ σοφός ἦν ὃς πρῶτος κ.τ.λ.*)

726. *δεδόκησαι*] *You are adjudged the victor*. Such is our decision, *οὕτως ἡμῖν δέδοκται*. The Arbitration is now concluded, and the Arbitrators are henceforth the staunch friends and supporters of Bdelycleon.

727. *σκήπωνας*] The Scholiast explains this word by *τὰς βακτηρίας*, meaning, I suppose, the dicastic staves.

728. *συνθιασῶτα*] One of the same band, troop, or body of worshippers, *Plutus* 508. It is very frequently employed by ecclesiastical writers to denote persons of the same creed or party.

εἴθ' ὥφελέν μοι κηδεμὼν ἡ ξυγγενὴς  
εἶναι τις ὅστις τοιαῦτ' ἐνουθέτει.

σοὶ δὲ νῦν τις θεῶν

παρὼν ἐμφανὴς

ξυλλαμβάνει τοῦ πράγματος,

καὶ δηλὸς ἐστὶν εὖ ποιῶν·

735

σὺ δὲ παρὼν δέχου.

ΒΔ.

καὶ μὴν θρέψω γ' αὐτὸν παρέχων

ὅσα πρεσβύτη ξύμφορα, χόνδρον

λείχειν, χλαῖναν μαλακὴν, σισύραν,

πόρνην, ἥτις τὸ πέος τρίψει

καὶ τὴν ὀσφύν.

740

ἀλλ' ὅτι σιγᾷ κούδεν ἡρύξει,

τοῦτ' οὐ δύναται με προσέσθαι.

ΧΟ.

νενουθέτηκεν αὐτὸν ἐς τὰ πράγμαθ', οἷς

[ἀντ.

τότ' ἐπεμαίνεται· ἔγνωκε γὰρ ἀρτίως,

λογίζεται τ' ἐκεῖνα πάνθ' ἁμαρτίας

745

ἃ σοῦ κελεύοντος οὐκ ἐπείθετο.

733. παρὼν] παρὼν, like the Latin *praesens*, is used of the present interposition of the deity by direct agency, or by visible manifestation. In line 735 it is with some humour transferred to the corresponding attitude to be assumed by the recipient of the divine favour.

738. σισύραν] A thick woolly wrap, in Aristophanes generally mentioned as a luxurious and somewhat effeminate article (*Clouds* 10; *infra* 1138; *Birds* 122; *Lys.* 933; *Frogs* 1459; *Eccl.* 840): but elsewhere used of the shaggy garb of the peasant. See Ruhnken's *Timaeus* sub voc.; Seiler on *Alciphron* iii. 26.

742. προσέσθαι] προσέσθαι is the 2nd

aorist middle of *προσῆμι*, and means "to recommend itself to," "to please," "to attract" (*ἐφελκίσασθαι*, *Suidas* s.v.). Two passages are cited in which the word bears the same meaning, *ἐν δ' οὐ προσίεται με*, *Knights* 359; and *τῶν μὲν δὴ οὐδὲν προσιέτό μιν*, *Hdt.* i. 48. It is more commonly used in the converse sense "to take to," "to be pleased with," as *τὸ ὑπαίτιον εἶναι τιμὴν οὐ πάνυ προσίεται*, *Xen. Mem.* ii. 8. 5, and frequently elsewhere. The double usage arises from the double aspect in which we may regard the relation subsisting between the mind which is pleased, and the object which pleases it; and

I would to Heaven my kith and kin  
 Would show the like regard for me.  
 Some deity, 'tis plain, befriends  
 Your happy lot, believe, believe it;  
 With open arms his aid he sends,  
 Do you with open arms receive it.  
 I'll give him whatever his years require,  
 A basin of gruel, and soft attire,  
 And a good warm rug, and a handmaid fair,  
 To chafe and cherish his limbs with care.  
 —But I can't like this, that he stands so mute,  
 And speaks not a word nor regards my suit.  
 'Tis that his soberer thoughts review  
 The frenzy he indulged so long,  
 And (what he would not yield to you)  
 He feels his former life was wrong.

BDEI..

CHOR.

corresponds very closely to the double usage of our English word *to like*, which means either "to be pleased with" or

"to please," as in Shakespeare's *Two Gentlemen of Verona* iv. 2,

Host. How do you, man? the music *LIKES* you not.

JULIA. You mistake: the musician *LIKES* me not.

745. ἐκείνα πάνθ' ἀμαρτίας] I do not see how this passage can possibly bear the meaning attributed to it by Brunck and others, "eriminique sibimet ipse vertit, quaecunque tu illum hortatus es,

se iis obsecutum non fuisse." It seems to me that the Chorus are referring to the thesis proposed by Bdelycleon for the contest which has just terminated,

ἀναδιδάξειν ὁλομαί σ' ὥς ΠΑΝΤΑ ΤΑΤΘ' ἈΜΑΡΤΑΝΕΙΣ.

supra 514, where see the note. He has taken himself to task, they mean, as to those pursuits on which he formerly doted: for he is now awake to the truth, and reckons all those pursuits to be

errors which he would not, at your bidding, admit to be so. He recognizes the truth of the charges which he formerly denied, and which you undertook to prove.



νῦν δ' ἴσως τοῖσι σοῖς  
 λόγοις πείθεται,  
 καὶ σωφρονεῖ μέντοι μεθι-  
 στὰς ἐς τὸ λοιπὸν τὸν τρόπον  
 πιθόμενός τέ σοι.

ΦΙ. ἰὼ μοί μοι.

ΒΔ. οὗτος, τί βοᾷς;

ΦΙ. μή μοι τούτων μηδὲν ὑπισχνοῦ. 750

κείνων ἔραμαι, κείθι γενοίμαν,  
 ἵν' ὁ κῆρυξ φησὶ, "τίς ἀψήφι-  
 στος; ἀνιστάσθω."

κάπισταίην ἐπὶ τοῖς κημοῖς

ψηφιζομένων ὁ τελευταῖος. 755

σπεῦδ', ὦ ψυχή. ποῦ μοι ψυχή;

πάρες, ὦ σκιερά. μὰ τὸν Ἡρακλέα,

750. μή μοι τούτων μηδὲν ὑπισχνοῦ] Philocleon at length breaks his tragic silence, and gives utterance to a cento of scraps from the Hippolytus Velatus, Alcestis, Bellerophon, and probably other Plays of Euripides. The Scholiast's gloss ἐξ Ἰππολύτου Εὐριπίδου properly belongs to the line before us, and refers no doubt to that lost play which the grammarians

cite under the name of the Ἰππόλυτος καλυπτόμενος. By the word τούτων Philocleon is alluding to the ὅσα πρεσβύτερ ξύμφορα which Bdelycleon had enumerated above: whilst κείνων in the next line refers to the pleasures of a dicastic life.

751. κείνων ἔραμαι] This is parodied, as Bergler observes, from Alcestis 867,

κείνων ἔραμαι, κείν' ἐπιθυμῶ  
 δώματα ναίειν.

There are no grounds for drawing down to this line the gloss cited in the preceding note (see Wagner on Hippol. Fragm. 19): the words μή μοι τούτων μηδὲν ὑπισχνοῦ are clearly of tragic origin; while the present line is found not in the Hippolytus, but in the Alcestis. Valckenaer's suggestion that the words κείνων ἔραμαι, κείθι γενοίμαν were the

original form of Hipp. 230, and Porson's that they have dropped out from between Hipp. 216 and 217, are alike unnecessary and improbable.

754. κάπισταίην] The copula connects ἐπισταίην with γενοίμαν.

756. σπεῦδ', ὦ ψυχή] Philocleon is carried away by his vivid recollection of the familiar scene in the dicastery, and

Perchance he'll now amend his plan,  
 Unbend his age to mirth and laughter,  
 A better and a wiser man  
 By your advice he'll live hereafter.  
 O misery! O misery!  
 O father, why that dolorous cry?  
 Talk not of things like these to me!  
*Those* are my pleasures, *there* would I be  
 Where the Usher cries  
*Who has not voted? let him arise.*  
 And O that the last of the voting band  
 By the verdict-box I could take my stand.  
 On, on, my soul! why, where is she gone?  
 Hah! by your leave, my shadowy one!

acts it over again in imagination. The line is apparently a parody of some passage wherein a Tragic hero is apostrophizing his own soul, and inciting it to deeds of daring. "Where hast thou been, my heart?"—Shakespeare's *Ant.* and *Cleo.* iii. 11. Compare *Acharnians* 483–9. But I take the expression, as adopted by Philocleon, to be addressed not to his soul, but to his vote, which he calls by that endearing appellation, ζῶη καὶ ψυχὴ, *anima mea*. He pictures himself standing over the verdict-box, and about to deposit his vote. He has prolonged the enjoyment until all the rest have voted, and he still toys with his vote, as reluctant to part with it. First he exhorts it to make haste, as the κῆρυξ

is about to close the voting: then he pretends to lose it, and fumbles for it: finally he throws it in, with resolute energy. The words ποῦ μοι ψυχὴ imply that the action of Philocleon is arrested by his momentary inability to find the object required: the epithet σκιερὰ, as applied to the vote, means that it is lost in some obscure place.

757. πάρες, ὦ σκιερὰ] The Scholiast observes that these words are taken from the Bellerophon, and they are plainly part of the anapaestic system which is spoken by Bellerophon as he gradually rises from the earth, and which is parodied at some length in the *Peace*. See the notes on *Peace* 76 and 156. The passage here cited is

πάρες, ὦ σκιερὰ φυλλὰς, ὑπερβῶ  
 κρηναῖα νύπῃ· τὸν ὑπὲρ κεφαλῆς  
 αἰθέρ' ἰδέσθαι σπεύδω.

"Suffer, O shadowy foliage, that I ascend up above the watered glades."

μὴ νῦν ἔτ' ἐγὼ 'ν τοῖσι δικασταῖς  
κλέπτοντα Κλέωνα λάβοιμι.

- BΔ. ἴθ' ὃ πάτερ, πρὸς τῶν θεῶν, ἐμοὶ πιθοῦ. 760  
ΦΙ. τί σοι πίθωμαι; λέγ' ὃ τι βούλει, πλὴν ἐνός.  
BΔ. ποίου; φέρ' ἴδω. ΦΙ. τοῦ μὴ δικάζειν. τοῦτο δὲ  
"Αἰδης διακρινεῖ πρότερον ἢ 'γὼ πείσομαι.  
BΔ. σὺ δ' οὖν, ἐπειδὴ τοῦτο κεχάρηκας ποιῶν,  
ἐκέισε μὲν μηκέτι βάδιξ', ἀλλ' ἐνθάδε 765  
αὐτοῦ μένων δίκασε τοῖσιν οἰκέταις.  
ΦΙ. περὶ τοῦ; τί ληρεῖς; BΔ. ταῦθ', ἅπερ ἐκεῖ πράττεται.  
ὅτι τὴν θύραν ἀνέφωξεν ἡ σηκὶς λάθρα,  
ταύτης ἐπιβολὴν ψηφιεῖ μίαν μόνην.  
πάντως δὲ κάκει ταῦτ' ἔδρας ἐκάστοτε. 770  
καὶ ταῦτα μὲν νυν εὐλόγως, ἦν ἐξέχῃ  
εἴλη κατ' ὄρθρον, ἡλιασεὶ πρὸς ἥλιον  
ἐὰν δὲ νίφῃ, πρὸς τὸ πῦρ καθήμενος,  
ῥοντος, εἴσει· κἂν ἔγρη μεσημβρινὸς,  
οὐδεὶς σ' ἀποκλείσει θεσμοθέτης τῇ κιγκλίδι. 775  
ΦΙ. τουτί μ' ἀρέσκει. BΔ. πρὸς δὲ τούτοις γ', ἦν δίκην

758. μὴ νῦν] The time for delay is over, and Philocleon throws in his vote of condemnation with energy and decision. He is not yet weaned from his love of the dicasteries, but he is, at all events, alienated from Cleon, and avows his determination to show him no mercy when next he is brought before them on a charge of peculation. The words μὴ λάβοιμι (like our "don't let me catch") imply a menace. ἀπειλεῖ καταδικάσειν τὸν Κλέωνα, says the Scholiast, εἰ λάβοι αὐτὸν ἐγκαλούμενον περὶ κλοπῆς. As to κλέπτοντα cf. infra 928, 1227; Knights 296, 1127, and passim.

763. "Αἰδης κ.τ.λ.] ἐν Κρήσσαις Εὐριπίδου· ὁ Ἀτρεὺς πρὸς τὴν Ἀερόπην.—Scho-liast. With this, he means, I will never comply. The grave shall decide between us before I do.

765. ἐκέισε] *Thither*, i. e. to the Law Courts. He is mimicking his father's expression just above, κείνων ἔραμαι, κείθι γενοίμαν.

769. μίαν μόνην] λείπει δραχμήν.—Scho-liast. "The word drachmae was often left out; and where such an ellipse of the name of the species appears, it is always to be supplied by drachmae, not minae, or any other denomination."—



Zounds, if I catch when in Court I'm sitting  
Cleon again a theft committing !

- BDEL. O father, father, by the Gods comply.  
 PHIL. Comply with what ? name any wish, save one.  
 BDEL. Save what, I prithee ? PHIL. Not to judge, but that  
 Hades shall settle ere my soul comply.  
 BDEL. Well but if these are really your delights,  
 Yet why go *There* ? why not remain at home  
 And sit and judge among your household here ?  
 PHIL. Folly ! judge what ? BDEL. The same as There you do.  
 Suppose you catch your housemaid on the sly  
 Opening the door : fine her for that, one drachma.  
 That's what you did at every sitting There.  
 And very aptly, if the morning's fine,  
 You'll fine your culprits, sitting in the sun.  
 In snow, enter your judgements by the fire  
 While it rains on : and—though you sleep till midday,  
 No archon here will close the door against you.  
 PHIL. Hah ! I like that. BDEL. And then, however long

Professor Hussey, *Ancient Weights and Money* iii. 4. The phrase before us is probably taken from some legal formula.

771. εὐλόγως] *Commode*, Bergler ; *ut rationi consentaneum est*, Brunck. But in the present passage the meaning seems rather to be "appropriately." Aristophanes is paving the way for the double pun which he is about to introduce. In fine weather, he says, ἡλιάσει πρὸς ἥλιον, in wet weather εἶσει, which is really from εἶσομαι (Plutus 647), and is explained by the Scholiasts as equivalent to δικάσεις, γνώση, but upon which Aristophanes

plays as if it were from εἶσειμι, and meant "you will go indoors." The word ἡλιάσει is in reality derived from, or connected with, ἀλιζεσθαι *to assemble*, and has nothing to do with ἥλιος. See the Introduction.

774. ὕντος] ὕντος τοῦ θεοῦ καὶ νίφοντος, γνώση καθήμενος πρὸς τὸ πῦρ τὴν δίκην.—Scholiast.

775. ἀποκλείσει] Dicasts who came too late were excluded, and lost their three obols. See the note on 687 *supra*. And as to δάκνων σεαυτὸν below, see the note on 287 *supra*.

λέγῃ μακράν τις, οὐχὶ πεινῶν ἀναμενεῖς,  
δάκνων σεαυτὸν καὶ τὸν ἀπολογούμενον.

ΦΙ. πῶς οὖν διαγιγνώσκειν καλῶς δυνήσομαι  
ὥσπερ πρότερον τὰ πράγματα, ἔτι μασώμενος; 780

ΒΔ. πολλῷ γ' ἄμεινον· καὶ λέγεται γὰρ τουτογί,  
ὥς οἱ δικασταὶ ψευδομένων τῶν μαρτύρων  
μόλις τὸ πρᾶγμ' ἔγνωσαν ἀναμασώμενοι.

ΦΙ. ἀνά τοί με πείθεις. ἀλλ' ἐκεῖν' οὐπω λέγεις,  
τὸν μισθὸν ὀπόθεν λήψομαι. ΒΔ. παρ' ἐμοῦ. ΦΙ. καλῶς, 785  
ὁτι κατ' ἐμαυτὸν κοῦ μεθ' ἑτέρου λήψομαι.

αἴσχιστα γάρ τοί μ' εἰργάσατο Λυσίστρατος  
ὁ σκωπτόλης. δραχμὴν μετ' ἐμοῦ πρώην λαβὼν,  
ἐλθὼν διεκερματίζεται ἐν τοῖς ἰχθύσιν,

καῖπειτ' ἐπέθηκε τρεῖς λοπίδας μοι κεστρέων· 790

καὶ γὰρ ἑκάψ' ὀβολοὺς γὰρ ὀρόμην λαβεῖν·

κατὰ βδελυχεῖς ὁσφρόμενος ἐξέπτυσσά·

καὶ θ' εἴλκον αὐτόν. ΒΔ. ὁ δὲ τί πρὸς ταῦτ' εἶψ'; ΦΙ. ὅ τι;

ἀλεκτρυνόνης μ' ἔφασκε κοιλίαν ἔχειν·

“ταχὺ γοῦν καθέψεις τάργυριον,” ἥ δ' ὅς λέγων. 795

783. ἀναμασώμενοι] *Ruminating*. ἐκ μεταφορᾶς τῶν ἀναπεμποζόντων τὴν τροφήν ζώων καὶ αἰθῆς ἀναμασσωμένων, τὸ ἀναμασώμενοι εἶρηκεν.—Scholiast.

786. κατ' ἐμαυτόν] *To myself*. οὐδεὶς ἔλοιτ' ἂν καθ' αὐτὸν πάντ' ἔχειν, says Aristotile in the *Ethics*. As to Lysistratus and his jokes, see *infra* 1302–13 and the note there.

788. δραχμήν] A drachma, or six-obol piece, to be divided between the two. It would have been hardly possible for the Colacretae to provide every day the enormous number of obols required for the daily payment of the dicastic fees:

and it must have been the rule, rather than the exception, for two or more dicasts to receive a larger coin, which they were themselves to change, and share between them.

789. ἐν τοῖς ἰχθύσιν] That is to say, *In the fish-market*. So in *Frogs* 1068 (to which Conz also refers) παρὰ τοῖς ἰχθύσι ἀνέκνυσεν, which the Scholiast explains by παρὰ τὰ ἰχθυοπώλια. τὸ δὲ τοιοῦτον Ἀττικόν. Εὐπολῖς “περιῆλθον ἐς τὰ σκόροδα καὶ τὰ κρίμνα.” In many cases where we should speak of the fish-market, the vegetable-market, the flower-market, and the like, the Athenians preferred to

An orator prosed on, no need to fast,  
Worrying yourself (ay, and the prisoner too).

PHIL. But do you really think that I can judge  
As well as now, whilst eating and digesting ?

BDEL. As well ? much better. When there's reckless swearing,  
Don't people say, what time and thought and trouble  
It took the judges to digest the case ?

PHIL. I'm giving in. But you've not told me yet  
How I'm to get my pay. BDEL. I'll pay you. PHIL. Good,  
Then I shall have mine to myself, alone ;  
For once Lysistratus, the funny fool,  
Played me the scurviest trick. We'd got one drachma  
Betwixt us two : he changed it at the fish-stall ;  
Then laid me down three mullet scales : and I,  
I thought them obols, popped them in my mouth ;  
O the vile smell ! O la ! I spat them out  
And collared him. BDEL. And what said he ? PHIL. The rascal !  
He said I'd got the stomach of a cock.  
*You soon digest hard coin, he says, says he.*

say merely the fishes, the vegetables, the  
flowers, or other article of merchandise.  
οἱ Ἀττικοὶ (says Pollux, ix, segm. 47)  
ὠνόμαζον τοὺς τόπους ἐκ τῶν πιπρασκομένων,  
ὥς εἰ φαίεν, ἀπῆλθον εἰς τοῦψον, καὶ εἰς τὸν

Te quæсивimus in minore campo,

Te in Circo, te in omnibus libellis (that is, at all the book-stalls).

791. ἐνέκαψα] ἐνέθηκα τῷ στόματι.  
πολλοῖς γὰρ ἔστιν ἔθος ἐν τῷ στόματι  
φυλάττειν τὸ ἀργύριον.—Scholiast. That  
the ancients were accustomed to carry  
money in their mouths is of course well  
known, and Bergler and Konz here collect  
the various passages in which the practice  
is mentioned : Birds 503 ; Eccl. 818 ;  
Aeolosicon Fragm. 3 ; Alexis (apud Ath.

οἶνον, καὶ εἰς τοῦλαιον, καὶ εἰς τὰς χύτρας.  
The usage is very common in Aristophanes.  
It is found also in Latin writers.  
Thus Catullus (lv. 3) says to an absent  
friend,

iii. 10) ; Theophrast. Charact. περὶ ἀπονοίας.

793. εἶλκον] Collared him. So Walsh  
translates it in a note on Ach. 855. It  
of course means *in jus trahebam*, I was  
for haling him off, I was for giving him  
into custody. Cf. Knights 665. The  
dicast naturally had immediate recourse  
to his legal remedies.



- ΒΔ.** ὁρᾷς ὅσον καὶ τοῦτο δῆτα κερδανεῖς ;  
**ΦΙ.** οὐ πάνν τι μικρόν. ἀλλ' ὅπερ μέλλεις ποίει.  
**ΒΔ.** ἀνάμενέ νυν· ἐγὼ δὲ ταῦθ' ἤξω φέρων.  
**ΦΙ.** ὄρα τὸ χρήμα· τὰ λόγι' ὥς περαίνεται.  
 ἡκηκόειν γὰρ ὥς Ἀθηναῖοί ποτε 800  
 δικάσοιεν ἐπὶ ταῖς οἰκίαισι τὰς δίκας,  
 κὰν τοῖς προθύροις ἀνοικοδομήσοι πᾶς ἀνὴρ  
 αὐτῷ δικαστηρίδιον μικρὸν πάνν,  
 ὥσπερ Ἑκάταιον, πανταχοῦ πρὸ τῶν θυρῶν.  
**ΒΔ.** ἰδοῦ, τί ἔτ' ἐρεῖς ; ὥς ἅπαντ' ἐγὼ φέρω 805  
 ὅσαπέρ γ' ἔφασκον, κᾶτι πολλῷ πλείονα.  
 ἀμὲς μὲν, ἣν οὐρητιάσῃς, αὐτῇ  
 παρὰ σοὶ κρεμήσεται ἐγγὺς ἐπὶ τοῦ παττάλου.  
**ΦΙ.** σοφόν γε τουτὶ καὶ γέροντι πρόσφορον  
 ἔξεῦρες ἀτεχνῶς φάρμακον στραγγουρίας. 810  
**ΒΔ.** καὶ πῦρ γε τουτὶ, καὶ προσέστηκεν φακῇ,  
 ῥοφεῖν ἐὰν δέῃ τι. **ΦΙ.** τοῦτ' αὖ δεξιόν·  
 κὰν γὰρ πυρέττω, τόν γε μισθὸν λήψομαι.

797. οὐ πάνν τι μικρόν] With this grudging assent, Philocleon finally gives in to his son's proposal.

798. ταῦθ' τὰ πρὸς τὸ σχῆμα τοῦ δικαστηρίου ἐπιτήδεια (so I read for the ἐπιτηδεύει of MSS. and edd.).—Scholiast. Bdelycleon now leaves the stage, returning line 805 with a supply of the articles required for fitting up a dicastery.

799. ὄρα] This is a soliloquy, says the Scholiast: ταῦτα πρὸς ἑαυτὸν, τοῦ νῆοῦ εἰσελθόντος. But the Chorus were certainly present.

804. Ἑκάταιον] Small images, symbols, or shrines, of Hecate were extremely common in the streets of Athens. Wealthy

citizens were accustomed to erect them before their doors, in the hope that Hecate, as representing the Moon, would guard their mansions during the hours of darkness. Other Hecataea were placed ἐν ταῖς τριόδοις, *triviiis*, in places where three roads met. Every month, when the new moon appeared, an offering was laid upon these shrines of Hecate (Schol. at Plutus 594): but their proximity to the public thoroughfares rendered them obnoxious to the depredations of pilferers (Plutus, ubi supra), and also, it would seem from Frogs 366, to insults similar to those which Philocleon had been wont to commit at the shrine of Lycus (supra

BDEL. Then there again you'll get a great advantage.

PHIL. Ay ay, that's something : let's begin at once.

BDEL. Then stop a moment whilst I fetch the traps.

PHIL. See here now, how the oracles come true.

Oft have I heard it said that the Athenians

One day would try their lawsuits in their homes,

That each would have a little Court-let built

For his own use, in his own porch, before

His entrance, like a shrine of Hecate.

BD. (*Bustling in with a quantity of judicial properties.*) Now then I hope you're satisfied : I've brought  
All that I promised, and a lot besides.

See here I'll hang this vessel on a peg,

In case you want it as the suit proceeds.

PHIL. Now that I call extremely kind and thoughtful,

And wondrous handy for an old man's needs.

BDEL. And here's a fire, and gruel set beside it,

All ready when you want it. PHIL. Good again.

Now if I'm feverish I shan't lose my pay,

394). It was only during the night that the protection of Hecate was available : during the day the house was entrusted to the guardianship of Apollo, whose obelisk, surrounded by his own favourite laurel (Thesm. 489), also stood in a prominent position near the vestibule, τοῦ-μου προθύρου προπύλαιος (infra 875, where see the note). Yet, after all these precautions, it was thought prudent to propitiate Hermes by placing his symbol also before the door, ἐπὶ ἀποτροπῇ τῶν ἄλλων κλεπτῶν, says the Scholiast on Plutus 1153. It is to this third symbol that Strepsiades appeals in Clouds 1478. The insults to which the Hermae were

subjected on a notable occasion (Thuc. vi. 27), and the grave results which followed, are matters of history. To the innumerable shrines and symbols of these three ἐνόδιοι δαίμονες (see Scholiast on Plato, Laws xi. 914 B) were now to be added, according to the prophecy, innumerable little Courts of Law, one at the door of every house.

813. *κἄν γὰρ πυρέττω*] Philocleon, when ill and feverish, was accustomed to remain at home and nurse himself, sitting by the fire, and sipping his gruel, after the fashion of invalids. Hitherto this indulgence had entailed the loss of his three obols : but under the new

αὐτοῦ μένων γὰρ τὴν φακὴν ροφήσομαι.

ἀτὰρ τί τὸν ὄρνιν ὥς ἔμ' ἐξηνέγκατε;

815

ΒΔ. ἵνα γ', ἣν καθεύδῃς ἀπολογουμένου τινὸς,  
ᾄδων ἄνωθεν ἐξεγείρῃ σ' οὐτοσί.

ΦΙ. ἐν ἔτι ποθῶ, τὰ δ' ἄλλ' ἀρέσκει μοι. ΒΔ. τὸ τί;

ΦΙ. θήρῳ ἐῖ πως ἐκκομίσεις τὸ τοῦ Λύκου.

ΒΔ. πάρεστι τουτί, καὐτὸς ἄναξ οὐτοσί.

820

ΦΙ. ὦ δέσποθ' ἥρως, ὥς χαλεπὸς ἄρ' ἦσθ' ἰδεῖν.

ΒΔ. οἶδ' ὅσπερ ἡμῖν φαίνεται—Κλεώνυμος.

ΞΑ. οὐκ οὐν ἔχει γ' οὐδ' αὐτὸς ἥρως ὦν ὅπλα.

ΒΔ. εἰ θάττον ἐκαθίζου σὺν, θάττον ἂν δίκην

ἐκάλουν. ΦΙ. κάλει νυν, ὥς κάθημαί' γὰρ πάλαι.

825

ΒΔ. φέρε νυν, τίν' αὐτῷ πρῶτον εἰσαγάγω δίκην;

τί τίς κακὸν δέδρακε τῶν ἐν τῇ οἰκίᾳ;

ἡ Θραῦττα προσκαύσασα πρώην τὴν χύτραν

system it will no longer prevent his performing his dicastic duties, and earning his dicastic fee. The Scholiast says, ὡς καὶ φακῆς ροφήματος διδομένου τοῖς ἀσθενούσιν. 'Ροφεῖν, to *swill*, is especially used in reference to soup, broth, porridge, and the like. Cf. Peace 716. Bergler refers to Antiphanes (apud Ath. iv. 44), *ροφεῖν φακὴν ἔσθ' ἡδὺ, μὴ δεδοικότα*. Μαλακῶς καθεύδειν, ἄθλιον, δεδοικότα. What could induce Bothe and Hermann to remove this line from its present position where the MSS. place it and the sense requires it, and to insert it, the former after line 786, the latter after line 797 (in neither of which situations does it make any sense at all), I cannot even conjecture.

816. ἀπολογουμένου τινός] Note that it is only whilst the argument for the

defence is proceeding, that Philocleon's slumbers are anticipated.

819. Λύκου] As to Lycus, the patron hero of the Athenian law-courts, see supra 389. To make his little dicastery quite complete, Philocleon would fain have it too placed under the protection of Lycus. He prefers the request in this coaxing indirect manner, because he can hardly venture to hope for so great a privilege. Bdelycleon, however, is equal to the occasion, and has already provided not only a little shrine, but also a representation of Lycus himself. The exclamation ὦ δέσποθ' ἥρως, ὥς χαλεπὸς ἄρ' ἦσθ' ἰδεῖν I take to be a genuine expression of admiration on Philocleon's part at the stern and terrible aspect of his favourite: whilst in the next line Bdelycleon, beating about for some fierce and



For here I'll sit, and sip my gruel too.

But why in the world have ye brought me out the cock ?

BDEL. To wake you, father, crowing over head

In case you're dozing whilst a prisoner pleads.

PHIL. One thing I miss, and only one. BDEL. What's that ?

PHIL. If you could somehow fetch the shrine of Lycus !

BDEL. Here then it is, and here's the king in person.

PHIL. O hero lord, how stern you are to see !

BDEL. Almost, methinks, like our—Cleonymus.

XAN. Ay, and 'tis true the hero has no shield !

BDEL. If you got seated sooner, I should sooner

Call a suit on. PHIL. Call on, I've sat for ages.

BDEL. Let's see : what matter shall I bring on first ?

Who's been at mischief of the household here ?

That careless Thratta now, she charred the pitcher.

martial object wherewith to compare him, lights *παρὰ προσδοκίαν* on the name of Κλεώνυμος ὁ ῥίψασπις (see supra 19, and the note there) : so giving to Xanthias the opportunity of pointing out the true feature of resemblance between them, viz. the absence of the shield. We are informed by several writers that Lycus was represented in the form of a wild beast, *ἔχων τοῦ θηρίου μορφήν*, Harpocratio, Hesychius, Photius, Pollux viii, segm. 121 ; but certainly no play is intended here (as Fritzsche, de Sortitione Judicium, p. 35, supposes) between the words *θήρῳ* and *θηρίον*.

824. *δικὴν ἐκάλουν*] The number of performers for the little dicastic drama is so limited that Bdelycleon has to undertake a variety of parts. Here and elsewhere he is the presiding Archon or *θεσμοθέτης*, in which character he is

addressed infra 935.

828. *Θράττα*] This was the commonest name for a maid-servant at Athens. It occurs in the Acharnians, the Peace, and the Thesmophoriazusae. In the Theaetetus (chap. 24) it is the name of the smart and natty handmaiden, *ἐμμελής καὶ χαρίεσσα θεραπαινίς*, who rallied Thales for tumbling into the well. The sage, gazing upwards at the stars, had entirely overlooked the peril which was lying at his feet. And in truth, observes Socrates, a philosopher when he comes down to the world is an object of derision, not merely to Thrattas, but to the general populace as well, *γέλωτα παρέχει οὐ μόνον Θράτταις, ἀλλὰ καὶ τῷ ἄλλῳ ὄχλῳ*. Like most other servile names amongst both the Greeks and Romans, it was in its origin a name of nationality, *Threissa*.

- ΦΙ. ἐπίσχεσ οὔτος· ὥς ὀλίγου μ' ἀπώλεσας.  
 ἄνευ δρυφάκτου τὴν δίκην μέλλεις καλεῖν,  
 ὃ πρῶτον ἡμῖν τῶν ἱερῶν ἐφαίνετο; 830
- ΒΔ. μὰ τὸν Δί' οὐ πάρεστιν. ΦΙ. ἀλλ' ἐγὼ δραμῶν  
 αὐτὸς κομιοῦμαι τό γε παραντίκ' ἔνδοθεν.
- ΒΔ. τί ποτε τὸ χρῆμ'; ὥς δεινὸν ἢ φιλοχωρία.
- ΞΑ. βάλλ' ἐς κόρακας. τοιουτονὶ τρέφειν κύνα. 835
- ΒΔ. τί δ' ἔστιν ἑτέον; ΞΑ. οὐ γὰρ ὁ Λάβης ἀρτίως  
 ὁ κύων παρᾶξας εἰς τὸν ἵπνὸν ἀναρπάσας  
 τροφαλίδα τυροῦ Σικελικὴν κατεδήδοκεν;
- ΒΔ. τοῦτ' ἄρα πρῶτον τὰδίκημα τῷ πατρὶ  
 εἰσακτέον μοι· σὺ δὲ κατηγορεῖ παρὼν. 840
- ΞΑ. μὰ Δί' οὐκ ἔγωγ'. ἀλλ' ἄτερός φησιν Κύων  
 κατηγορήσειν, ἣν τις εἰσάγῃ γραφὴν.
- ΒΔ. ἴθι νυν, ἄγ' αὐτῷ δεῦρο. ΞΑ. ταῦτα χρή ποιεῖν.
- ΒΔ. τοῦτὶ τί ἐστι; ΦΙ. χοιροκομεῖον Ἑστίας.

831. ὁ πρῶτον] This line is repeated, as Bergler observes, with slight variations in *Thesm.* 629.

833. αὐτός] Philocleon will take upon himself the duty of providing the temporary δρύφακτοι, and the eagerness with which he hurries off on the errand extorts from his son an expression of wonder at the strong attachment which men feel for their old haunts and associations. Whilst Philocleon is gone in quest of a railing, a sudden scuffle takes place within, and immediately afterwards the voice of Xanthias is heard, exclaiming at the dog.

836. Λάβης] The name of a dog (from λαμβάνω), Grip, Pincher, or the like. Aristophanes is so preparing matters that Philocleon will hear, in caricature, the very cause which was to be brought

that day before the dicastery (*supra* 240–2), viz. the impeachment of Laches by Cleon, or (as the names stand in the parody) of Labes by Cyon. The name Κύων in 841, 895, 902, should be written with a capital K. And as Laches was accused of embezzling the Sicilian spoil, so Labes is to be accused of devouring a Sicilian cheese, the special production of the island.

838. Σικελικὴν] πολυθρέμων ἢ Σικελία, διὸ τυρὸν πολλὸν καὶ κάλλιστον ἔχει.—Scho-liast. Sicily was the great dairy-land of antiquity; her hills and plains were covered with innumerable herds: her βουκόλοι figure everywhere in the *Idylls* of Theocritus: and indeed it is from them that Bucolic poetry (both the name and the thing) was originally derived. Her cheese was renowned all over Hellas

- PHIL. O stop, for goodness sake ! you've all but killed me.  
What ! call a suit on with no railing here,  
Always the first of all our sacred things ?
- BDEL. No more there is, by Zeus. PHIL. I'll run myself  
And forage out whatever comes to hand.
- BDEL. Heyday ! where now ? The strange infatuation !
- XANTH. Psha ! rot the dog ! To keep a cur like this !
- BDEL. What's happened now ? XANTH. Why, has not Labes here  
Got to the kitchen safe, and grabbed a cheese,  
A rich Sicilian cheese, and bolted it ?
- BDEL. Then that's the first indictment we'll bring on  
Before my father : you shall prosecute.
- XANTH. Thank you, not I. This other Cur declares  
If there's a charge, he'll prosecute with pleasure.
- BDEL. Bring them both here. XANTH. Yes, yes, sir, so I will.
- BDEL. (To Phil.) Hallo, what's this ? PHIL. Pigrailings from the hearth.

(see the note on Peace 250) : and her *τροφαλὶς τυροῦ*, an elongated cream cheese, was her especial pride and glory, *Σικελίας αἶψχημα τροφαλὶς*, Athenaeus xiv, chap. 76.

844. *χοιροκομείον*] Philocleon returns in triumph, bearing the little fence behind which the pigs were kept. The Scholiast says, *χοιροκομείον ἐστὶ ζωγρεῖόν*

*τι* (so I read for *ἐστὶν ἀγγεῖόν τι*) *καννωτόν, ὅπου οἱ χοῖροι τρέφονται. ἐστὶς δὲ, ἐπεὶ ἐπὶ τῆς ἐστὶς τρέφονται χοίρους. εἰσφέρει δὲ τοῦτο ἀντὶ δρυφάκτου.* That pigs were in some sense or other inmates of Athenian houses is plain from Plutus 1106, where Hermes says to Cario (to cite from Mr. Rudd's pleasant translation),

Run, fetch your master out,  
And then his wife and children, then the slaves and dog,  
And after them yourself, and after you the hog.

But we have already seen (see note on 179 *supra*) that the stables themselves were within the hall door : and we need not suppose that the pigs dwelt with the human inhabitants as they do in Irish cabins, or as, it is said (Hallam's Middle Ages, chap. ix, part 2), oxen for-

merly did in Cheshire cottages. And see the description which Xenophon (Anab. iv. 5) gives of the underground dwellings in Armenia 401 B.C., a description which exactly tallies with that given by Mr. Curzon (Armenia, chap. iii) A.D. 1838. In the present passage *Ἑστία* means



- ΒΔ. εἴθ' ἱεροσυλήσας φέρεις ; ΦΙ. οὐκ, ἀλλ' ἵνα 845  
 ἀφ' Ἑστίας ἀρχόμενος ἐπιτρίψω τινά.  
 ἀλλ' εἴσαγ' ἀνύσας· ὡς ἐγὼ τιμᾶν βλέπω.
- ΒΔ. φέρε νυν, ἐνέγκω τὰς σανίδας καὶ τὰς γραφάς.
- ΦΙ. οἶμοι, διατρίβεις ἀπολεῖς τριψημερῶν·  
 ἐγὼ δ' ἀλοκίζειν ἐδεόμην τὸ χωρίον. 850
- ΒΔ. ἰδοῦ. ΦΙ. κάλει νυν. ΒΔ. ταῦτα δῆ. ΦΙ. τίς οὐτοσί  
 ὁ πρῶτός ἐστιν ; ΒΔ. ἔς κόρακας, ὡς ἄχθομαι,  
 ὅτι· ἡ πελαθόμην τοὺς καδίσκους ἐκφέρειν.
- ΦΙ. οὗτος σὺ ποῖ θεῖς ; ΒΔ. ἐπὶ καδίσκους. ΦΙ. μηδαμῶς.  
 ἐγὼ γὰρ εἶχον τοῦσδε τοὺς ἀρυστίχους. 855
- ΒΔ. κάλλιστα τοίνυν· πάντα γὰρ πάρεστι νῶν  
 ὅσων δεόμεθα, πλήν γε δὴ τῆς κλεψύδρας.
- ΦΙ. ἡδὲ δὲ δὴ τίς ἐστιν ; οὐχὶ κλεψύδρα :
- ΒΔ. εὖ γ' ἐκπορίζεις αὐτὰ κάπιχωρίως.

Hestia, the goddess of the hearth, and not, as the Scholiast takes it, and as I, to preserve the play of words, have thought it best to translate it, the actual hearth itself.

846. ἀφ' Ἑστίας ἀρχόμενος] In solemn festivals, the first libation was poured, the firstlings of the sacrifice were offered, to Hestia, the guardian of the hearth, Birds 864. And hence the expression ἀφ' Ἑστίας ἀρχεσθαι became a common phrase, meaning, To begin at the very beginning, to perform an operation thoroughly, in regular order, omitting nothing. The Scholiast refers to Plato, Euthyphron (chaps. 1 and 2), where Socrates commends his Accuser for beginning his reformation of the State by dealing with the corrupters of youth : he will first (Socrates supposes) take thought for the young ; and then will

proceed to provide for the old : and, doing his work thus thoroughly, will become the author of blessings and benefits incalculable to the Athenian commonwealth, ὥς γε τὸ εἰκὸς ξυμβῆναι ἐκ τοιαύτης ἀρχῆς ἀρξαμένῳ. I would it were so, replies Euthyphron, but much I fear that the reverse will happen, ἀτεχνῶς γὰρ μοι δοκεῖ ἀφ' Ἑστίας ἀρχεσθαι κακουργεῖν τὴν πόλιν, ἐπιχειρῶν ἀδικεῖν σέ, beginning with you, Socrates, he is beginning at the right place for effecting not the thorough reformation, but the thorough ruin, of the State (not, as Professor Jowett translates it, "in attacking you, he is simply aiming a blow at the State in a sacred place"). In the Cratylus (chap. 18) Socrates proposes to investigate, etymologically, the names which men have given to the gods, and he says ἄλλο τι οὖν ἀφ' Ἑστίας ἀρχώμεθι

- BDEL. Sacrilege, eh? PHIL. No, but I'd trounce some fellow  
(As the phrase goes) even from the very hearth.  
So call away: I'm keen for passing sentence.
- BDEL. Then now I'll fetch the cause-lists and the pleadings.
- PHIL. O these delays! You weary and wear me out.  
I've long been dying to commence my furrows.
- BDEL. Now then! PHIL. Call on. BDEL. Yes certainly. PHIL. And who  
Is first in order? BDEL. Dash it, what a bother!  
I quite forgot to bring the voting urns.
- PHIL. Goodness! where now? BDEL. After the urns. PHIL. Don't trouble,  
I'd thought of that. I've got these lading bowls.
- BDEL. That's capital: then now methinks we have  
All that we want. No, there's no waterpiece.
- PHIL. Waterpiece, quotha! pray what call you this?
- BDEL. Well thought on, father: and with shrewd home wit.

κατὰ τὸν νόμον. He considers that the word *Ἑστία* originally signified existence, and thus accounts for the custom *πρὸ πάντων θεῶν τῇ Ἑστίᾳ πρώτη προθύειν*.

847. *τιμῶν βλέπω*] I long to pass sentence, to draw the condemning line on the *πινάκιον τιμητικόν*. See supra 106, and the note there, and supra 167. Bergler aptly compares Ach. 376 οὐδὲν βλέπονσιν ἄλλο πλὴν ψήφω δακεῖν.

848. *σανίδας*] *σανίδες* were the cause-lists, or notice-boards whereon were exposed at each sitting of the Court the names of the causes to be heard that day. See supra 349. By *γραφάς* we are to understand not merely the pleadings, properly so called, but also all the documentary evidence which had been taken beforehand, and sealed up in the *ἐχῖνος* against the day of trial.

850. *ἀλοκίζειν τὸ χωρίον*] This expres-

sion is precisely equivalent to the *τιμῶν βλέπω* of 847. Philocleon longs to trace furrows over the waxen ground of the *πινάκιον*. Bentley's ingenious suggestion of *κηρίον* is quite unnecessary: the word *χωρίον* continues the metaphor commenced in *ἀλοκίζειν*.

855. *ἀρυστίχους*] These were bowls for lading out the gruel. The Scholiast interprets the word by *κοτυλίσκους* and *κυάθους*.

858. *κλεψύδρα*] Doubtless, as Brunck suggests, Philocleon is pointing to the *ἀμῖς* which his son had brought out supra 807. For *τίς ἐστίν*; in this line we ought perhaps to read *τί σοῦστίς*;

859. *αὐτά*] Scilicet *τοὺς καθίσκους καὶ τὴν κλεψύδραν*. You extemporize the requirements for litigation cleverly, and like a true-born Athenian.

ἀλλ' ὡς τάχιστα πῦρ τις ἐξενεγκάτω  
καὶ μυρρίνης καὶ τὸν λιβανωτὸν ἔνδοθεν,  
ὅπως ἂν εὐξώμεσθα πρῶτα τοῖς θεοῖς. 860

ΧΟ. καὶ μὴν ἡμεῖς ἐπὶ ταῖς σπονδαῖς  
καὶ ταῖς εὐχαῖς  
φήμην ἀγαθὴν λέξομεν ὑμῖν, 865  
ὅτι γενναίως ἐκ τοῦ πολέμου  
καὶ τοῦ νείκους ξυνέβητον.

ΒΔ. εὐφημία μὲν πρῶτα νῦν ὑπαρχέτω. [στρ.

ΧΟ. ὦ Φοῖβ' Ἀπολλων Πύθι', ἐπ' ἀγαθῇ τύχῃ  
τὸ πράγμ' ὃ μηχανᾶται 870  
ἔμπροσθεν οὗτος τῶν θυρῶν,  
ἅπασιν ἡμῖν ἀρμόσαι  
πανσαμένοις πλάνων.  
'Ιήιε Παιάν.

ΒΔ. ὦ δέσποτ' ἀναξ, γείτον Ἀγνιεύ τούμου προθύρου προπύλαιε, 875

860. πῦρ] The arrangements are now complete: and Bdelycleon calls for fire and myrtles and incense, that the proceedings may be inaugurated in solemn form with prayer and praise and religious worship. The incense was burned before the Agnieus: the myrtles were wreathed in garlands alike around the brows of the worshippers and about the sacred obelisk of the god. For somewhat similar preparations Bergler refers to Frogs 871, and Mitchell to Thesm. 37. See Müller's Dorians ii. 6, 5; Pollux i, segm. 27, 28.

865. φήμην ἀγαθὴν] ξυνενξόμεθα, ὥστε ταῦτα γενέσθαι.—Scholiast.

869. ἐπ' ἀγαθῇ τύχῃ] This was the regular formula, answering to the Roman

*Quod felix faustumque sit*. The expression ἔμπροσθεν τῶν θυρῶν is used, two lines below, to show that the matter is within the special jurisdiction of the Ἀγνιεύς.

875. Ἀγνιεύ] This was the obelisk in honour of Apollo, to which reference is made in the note on 804 supra. The Scholiast says, πρὸ τῶν θυρῶν ἔθος εἶχον κίονας εἰς ὅξυ λήγοντας ὡς ὀβελίσκους ἰδρύειν εἰς τιμὴν Ἀπόλλωνος Ἀγνιεύς. And Harpocration, Ἀγνιεύς ἐστι κίων εἰς ὅξυ λήγων, ὃν ἱστᾶσι πρὸ τῶν θυρῶν. Its name is derived from its proximity to the public streets: for as Macrobius (Sat. i. 9, cited by Bergler) says, "vias quae intra pomoeria sunt ἀγνιάς appellant." Standing out conspicuously in front of



Ho, there within! some person bring me out  
A pan of coals, and frankincense, and myrtle,  
That so our business may commence with prayer.

CHOR. We too, as ye offer the prayer and wine,  
We too will call on the Powers Divine  
To prosper the work begun;  
For the battle is over and done,  
And out of the fray and the strife to-day  
Fair peace ye have nobly won.

BDEL. Now hush all idle words and sounds profane.

CHOR. O Pythian Phoebus, bright Apollo, deign  
To speed this youth's design  
Wrought here, these gates before,  
And give us from our wanderings rest  
And peace for evermore.

(*The shout of Io Paean is raised.*)

. Agueius! my neighbour and hero and lord! who dwellest in front of my vestibule gate,

the house, it was the last object of which a wanderer took farewell at his departure, the first which he greeted on his return. Thus in Eurip. Phoen. 634

(to which Bergler refers) Polyneices, leaving his fatherland, takes a last farewell of the familiar scene,

καὶ σὺ, Φοῖβ' ἀναξ' Ἀγνιεύ, καὶ μέλαθρα χαίρετε,

whilst in Plautus, Bacch. ii. 1. 3 (to which Brunck refers), Chrysalus, coming

home after two years' absence, exclaims,

Saluto te, vicine (γείτον) Apollo, qui aedibus  
Propinquus nostris accolis.

Bergler also refers to Aesch. Agam. 1048 Ἀπολλὸν ἀγνιῶν, and Stanley's note there: and Florent Chretien to Horace, Odes iv. 6. 26, Phoebe—Agyieus. See also Thesm. 489. The ancients themselves did not know for what reasons

the symbol of Apollo assumed the form of an obelisk: and it may be worth observing that in Egypt also an obelisk represented the worship of the Sun: see Sir G. Wilkinson's Ancient Egypt, vol. iv. 294.

δέξαι τελετὴν καινὴν, ὄναξ, ἣν τῷ πατρὶ καινοτομοῦμεν·  
 παῦσόν τ' αὐτοῦ τοῦτ' ὃ λίαν στρυφνὸν καὶ πρίνινον ἦθος,  
 ἀντὶ σιραίου μέλιτος μικρὸν τῷ θυμῷ παραμίξας·

ἤδη δ' εἶναι τοῖς ἀνθρώποις

ἥπιον αὐτὸν,

τοὺς φεύγοντάς τ' ἐλεεῖν μᾶλλον

880

τῶν γραψαμένων

κάπιδακρύνειν ἀντιβολουμένων,

καὶ παυσάμενον τῆς δυσκολίας

ἀπὸ τῆς ὀργῆς

τὴν ἀκαλήφην ἀφελέσθαι.

ΧΟ. ξυνευχόμεσθα [ταῦτά] σοι κάπ' ἀδομεν

[ἀντ.]

νέαισιν ἀρχαῖς, εἵνεκα τῶν προλελεγμένων.

886

εὖνοι γάρ ἐσμεν ἐξ οὗ

τὸν δῆμον ἡσθόμεσθά σου

φιλοῦντος ὥς οὐδεὶς ἀνὴρ

876. καινοτομοῦμεν] Bdelycleon had exhausted all the recognized rites of the country in attempting to cure his father's monomania: but they failing (ὅτε ταύταις ταῖς τελεταῖς οὐκ ὠφέλει, supra 121), he is now striking out a new line, and introducing a novel rite of his own

invention. καινοτομεῖν is specially applied to innovations in religion (see Plato's Euthyphron, 3 B, 5 A, 16 A), and is constantly so used in the early ecclesiastical writers. With the next line compare Milton's expression, Paradise Lost, Book xi ad init.

Grace had removed

The stony from their hearts.

878. ἀντὶ σιραίου] σίραιον in this passage appears to be in some sense contrasted with μέλι, and it was therefore natural to suppose that it was intended as an emblem of sourness. But σίραιον is in truth new wine, boiled and sweetened; and is uniformly described by express reference to its luscious sweetness: σίραιον ἐκάλουν τὸν ἐκ γλυέκους ἐψημένον γλυκύν.—Pollux vi, segm. 16.

γλυκὺ ἔψημα.—Galen. τὸν γλυκὺν καὶ ἐψημένον οἶνον.—Hesychius s.v. To these passages, mentioned by Florent Chretien and Bergler, I may add the definition given by Photius, τὸν ἐψημένον οἶνον καὶ γλυκύν, and the Scholiast on Eccl. 1174 σιραῖφ βαφέντα, ὃ ἐστὶν ἐψήματι, ὃ ἡμεῖς γλυκιδίφ. To get rid of this obvious difficulty the Scholiast here suggests that σίραιον, when boiled, may have a

I pray thee be graciously pleased to accept the rite that we new for my father create.  
 O bend to a pliant and flexible mood the stubborn and resolute oak of his will,  
 And into his heart, so crusty and tart, a trifle of honey for syrup instil.

Endue him with sympathies wide,  
 A sweet and humane disposition,  
 Which leans to the side of the wretch that is tried,  
 And weeps at a culprit's petition.  
 From harshness and anger to turn,  
 May it now be his constant endeavour,  
 And out of his temper the stern  
 Sharp sting of the nettle to sever.

CHOR. We in thy prayers combine, and quite give in  
 To the new rule, for the aforesaid reasons.  
 Our heart has stood your friend  
 And loved you, since we knew  
 That you affect the people more

touch of acidity: Reiske says, "si mihi de melle Anticyrano constaret Ἀντικυραίων legerem": whilst Rudd translates as if σίραιον were the offering of Bdelycleon to the god, in return for which he was to infuse honey into the mind of Philocleon. None of these suggestions is in my judgement satisfactory: and I think that a play of words is intended (cf. infra 1082) between θυμίδιον the diminutive of θυμός, and θυμίδιον (or θύμιον) the diminutive of θύμος, the wild herb or vegetable which was so much eaten by the Athenian poor (Plutus 253), and therefore, no doubt, by the needy dicasts. If, as is probable enough, this food was sauced and flavoured with σίραιον, the meaning of the passage becomes clear. "Mix,"

prays Bdelycleon, "honey with his temper, θυμίδιον, as he is wont to mix mulled wine with his salad, θυμίδιον." It is thus, not as the representative of sourness, but as the recognized sauce for θυμίδιον, that σίραιον is contrasted with μέλι.

884. ἀκαλήφην] The stinging nettle: here, of course, as the Scholiast says, μεταφορικῶς, τὸ τραχὺ καὶ δηκτικόν, "the asperity of his temper."

886. εἵνεκα τῶν προλελεγμένων] These prosaic words I take to be a legal phrase, with which the dicasts would be familiarly acquainted; "for the considerations aforesaid." The preceding sentence ἐπάδομεν νείασις ἀρχαῖς has the flavour of the closing scenes of the Eumenides.



τῶν γε νεωτέρων.

890

ΒΔ. εἴ τις θύρασιν ἡλιαστής, εἰσίστω·

ὥς ἥνικ' ἂν λέγωσιν, οὐκ ἐσφρήσομεν.

ΦΙ. τίς ἄρ' ὁ φεύγων οὗτος; ὅσον ἀλώσεται.

ΒΔ. ἀκούετ' ἤδη τῆς γραφῆς. “ἐγράψατο

Κύων Κυδαθηναίους Λάβητ' Αἰζωνέα,

895

τὸν τυρὸν ἀδικεῖν ὅτι μόνος κατήσθιεν

τὸν Σικελικόν. τίμημα κλωδὸς σύκινος.”

ΦΙ. θάνατος μὲν οὖν κύνειος, ἦν ἅπαξ ἀλφ.

ΒΔ. καὶ μὴν ὁ φεύγων οὐτοσὶ Λάβης πάρα.

ΦΙ. ὦ μιαρὸς οὗτος· ὥς δὲ καὶ κλέπτον βλέπει·

900

οἷον σεσηρὸς ἐξαπατήσιν μ' οἴεται.

ποῦ δ' οὖν ὁ διώκων, ὁ Κυδαθηναίους Κύων;

ΚΥ. αὖ αὖ. ΒΔ. πάρεστιν. ΞΑ. ἔτερος οὗτος αὖ Λάβης,

890. τῶν γε νεωτέρων] Aristophanes, still quite a youth at the date of the *Wasps*, may possibly have wished the eulogy, which the Chorus pronounce on Bdelycleon, to be applied by the audience to himself. After this line Meineke introduces from the strophe the words Ἴηε Παιάν. But such an invocation, though a very suitable close to that solemn address to Apollo, would here be totally out of place; and it is clearly in 874 a mere ejaculation extra metrum (if not rather a stage direction), not required in the antistrophe.

891. εἴ τις] The prayer has been said, the incense burned, the divine protection duly invoked. And now at last the judicial proceedings commence, Bdelycleon, as the κήρυξ or usher of the Court, first making the customary proclamation. Βδελυκλέων μμείται τὸν κήρυκα, says the Scholiast.

895. Κύων Κυδαθηναίους] The real names would be Κλέων Κυδαθηναίους ἐγράψατο Λάχητ' Αἰζωνέα. The change of one letter converts Laches into a name at once applicable to a dog, and descriptive of the peculation with which he was charged. See the note on 836 supra. Laches was in truth of the deme Aexoneis, as Mitchell observes, referring to the Platonic dialogue which bears the name of Laches. The question there is as to the nature of ἀνδρία (see the note on 959 infra), and Nicias says that it cannot exist without intelligence; and he therefore denies the quality to the fiercest wild beasts, and to all persons who feel no fear because unconscious of danger. Laches exclaims at this. “Don’t be alarmed, friend Laches,” retorts Nicias, “for I don’t deny the quality to you and Lamachus and many other Athenians, and I there-



ἀγαθός γ' ὑλακτεῖν καὶ διαλείχειν τὰς χύτρας.

ΒΔ. σίγα, κάθιζε, σὺ δ' ἀναβὰς κατηγόρει. 905

ΦΙ. φέρε νυν, ἅμα τήνδ' ἐγχεάμενος κἀγὼ ῥοφῶ.

ΞΑ. τῆς μὲν γραφῆς ἠκούσαθ' ἣν ἐγραψάμην,  
ἄνδρες δικασταί, τουτονί. δεινότατα γὰρ  
ἐργων δέδρακε κάμῃ καὶ τὸ ῥυππαπαί.  
ἀποδρᾶς γὰρ ἐς τὴν γωνίαν τυρὸν πολλὴν 910  
κατεσικέλιζε κἀνέπλητ' ἐν τῷ σκότῳ.

ΦΙ. νῆ τὸν Δί', ἀλλὰ δῆλός ἐστ'· ἔμοιγέ τοι  
τυροῦ κάκιστον ἀρτίως ἐνήρυγεν  
ὁ βδελυρὸς οὗτος. ΞΑ. κοῦ μετέδωκ' αἰτοῦντί μοι.  
καίτοι τίς ὑμᾶς εὖ ποιεῖν δυνήσεται, 915

ἦν μή τι κάμοί τις προβάλλῃ τῷ κυνί;

ΦΙ. οὐδὲν μετέδωκεν; οὐδὲ τῷ κοινῷ γ' ἐμοί.

famous good dog for yelping and clearing the dishes." Two years before, in a passage to which Bergler refers, the same Cleon had been described as a barking and thievish cur, *κυνηδὸν Νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχων*, Knights 1034. Bdelycleon now proclaims silence in the Court, and then directs his father to take his seat on the judicial bench, and Κύων to go up and p[ro]ceed.

907. *τῆς μὲν γραφῆς*] It must be remembered that (contrary to what occurs in the case of Labes infra 949) Κύων is here himself the speaker, by the mouth of Xanthias; see 841 supra: and doubtless his language is intended to represent what Bishop Thirlwall calls "the homely diction" of Cleon (History of Greece, chap. 21). From this source, I imagine, are derived such quaint idiomatic ex-

pressions as τὸ ῥυππαπαί, *κατεσικέλιζε*, and the like.

909. τὸ ῥυππαπαί] The measured cry to which Athenian sailors rowed (*Frogs* 1073; compare Knights 602), the ἐπιφώνημα ναυτικόν, is in this place used to denote the sailors themselves. Here, as elsewhere, the veil is raised for the moment, and the prisoner is Laches, and not Labes. So again we have ἄνδρα in 918, 923, 933, πόλεων in 925, στρατιώταις in 965, and many other expressions, entirely inapplicable to the dog, and applicable only to the Athenian commander. Observe that the expression is ΕΜΕ καὶ τὸ ῥυππαπαί. The grievance most prominent in the Accuser's mind throughout, is that he had himself been excluded from all share in the spoil. See supra 896, infra 914, 923, 972.

910. *γωνίαν . . . σκότῳ*] He means that



Good dog to yelp and lick the platters clean.

BDEL. St! take your seat. (*To Our.*) Go up and prosecute.

PHIL. Meanwhile I'll ladle out and sip my gruel.

XANTH. Ye have heard the charge, most honourable judges,  
I bring against him. Scandalous the trick  
He played us all, me and the Sailor-laddies.

Alone, in a corner, in the dark, he gorged,  
And munched, and crunched, and Siciliced the cheese!

PHIL. Pheugh! the thing's evident: the brute this instant  
Breathed in my face the filthiest whiff of cheese.

O the foul skunk! XANTH. And would not give me any,  
Not though I asked. Yet can *he* be your friend  
Who won't throw anything to Me, the dog?

PHIL. Not give you any! No, nor Me, the state.

the peculations of Laches had been committed in Sicily, an obscure and distant region, where the eye of the Athenian People could with difficulty discern his proceedings. Compare the explanation which St. Chrysostom gives of the phrase "What I tell you in darkness," St. Matth. x. 27: *ἐπειδὴ μόνοις αὐτοῖς διελέγετο, καὶ ἐν μικρῇ γωνίᾳ τῆς Παλαιστίνης, διὰ τοῦτο εἶπεν "ἐν τῇ σκοτίᾳ."*—Hom. xxxiv. 390 C. *κατεσικέλιζε*, if not borrowed from the oratory of the real Cleon, is a word formed for the present occasion.

916. τῷ κυνί] In Knights 1017 Cleon is made to compare himself to a faithful and vigilant dog, who serves the Demus his master with loud and incessant barking. And it is in no way improbable that in his actual speeches, like an eminent politician of our own day (Mr. Roebuck), he was accustomed to

describe himself as the watchdog or Tear'em of the State. Mitchell aptly compares Demosth. contr. Aristogeit. 782 *τί οὐν οὗτός ἐστι; κύων ἢ Δία (φασὶ τινες) τοῦ Δήμου. ποδαπός; οἷος οὖς μὲν αἰτιάται λύκους εἶναι, μὴ δάκνειν, ἃ δὲ φησι φυλάττειν πρόβατα, αὐτὸς κατεσθίειν.* Here Cleon is arguing on the principle of Love me, love my dog.

917. τῷ κοινῷ] *The State, the Commonwealth* (see Eccl. 208 and the Commentary there). Philocleon speaks in the name of the dicastery which represented, or rather which itself was, the Sovereign People of Athens. "He gave nothing to me, the State dog," says Cleon: "no, nor yet even to me, the State itself," adds Philocleon, who is naturally more impressed with the wrong to himself than with the hardship to the prosecutor. There is perhaps a play on the words *ἐμοὶ τῷ κυνί*, and *ἐμοὶ τῷ κοινῷ*.

θερμὸς γὰρ ἀνὴρ οὐδὲν ἤττον τῆς φακῆς.

ΒΔ. πρὸς τῶν θεῶν, μὴ προκαταγίγνωσκ', ὃ πάτερ,  
πρὶν ἂν γ' ἀκούσης ἀμφοτέρων. ΦΙ. ἀλλ', ὦγαθέ, 920  
τὸ πρᾶγμα φανερόν ἐστιν· αὐτὸ γὰρ βοᾷ.

ΞΑ. μὴ νυν ἀφήτέ γ' αὐτὸν, ὥς ὄντ' αὖ πολλὸν  
κυνῶν ἀπάντων ἀνδρα μονοφαγίστατον,  
ὅστις περιπλεύσας τὴν θυεῖαν ἐν κύκλῳ  
ἐκ τῶν πόλεων τὸ σκῆρον ἐξεδήδοκεν. 925

ΦΙ. ἐμοὶ δέ γ' οὐκ ἔστ' οὐδὲ τὴν ὑδρίαν πλάσαι.

ΞΑ. πρὸς ταῦτα τοῦτον κολάσατ'. οὐ γὰρ ἂν ποτε  
τρέφειν δύναιτ' ἂν μία λόχμη κλέπτα δύο·  
ἵνα μὴ κεκλάγγω διὰ κενῆς ἄλλως ἐγώ·  
ἐὰν δὲ μὴ, τὸ λοιπὸν οὐ κεκλάγξομαι. 930

ΦΙ. ἰοὺ ἰοὺ.

918. θερμός] θερμὸς, as applied to the man, means "violent, lawless" (Plutus 415): as applied to the gruel, it seems to suggest, as Florent Chretien observes, that Philocleon has just been burning his mouth. See Peace 1069 and the note there. I have translated it "scorcher" with reference to the French *écorcheurs*. The Court is beginning to exhibit so very decided a bias in favour of the prosecution, that Bdelycleon, in the next line, is obliged to interpose and remind it of its judicial oath. See the note on 725 *supra*.

921. τὸ πρᾶγμα . . . αὐτὸ βοᾷ] *Res ipsa loquitur*. A common phrase in both classical and ecclesiastical writers. Mitchell refers to Dem. F. L. 366 ἡ γὰρ ἀλήθεια καὶ τὰ πεπραγμένα αὐτὰ βοᾷ. So Theodoret, H. E. ii. 29 αὐτὰ τὰ πεπραγ-

μένα βοᾷ. St. Chrys. Matth. Hom. xvii. 230 D τῶν πραγμάτων αὐτὰ βοῶντων (Qy. αὐτοβοῶντων).

924. θυεῖαν] That cheese (Sicilian cheese too) was with other ingredients brayed in a mortar to compound a *μυρωτός*, we know from Peace 250 and the stage direction there. But here I suppose the *θυεῖα* was used as a pan or safe wherein to keep the cheese.

925. τὸ σκῆρον] σκῆρον means any indurated substance, especially the dry chips struck off in hewing stone: from which cement is made, and indeed derives its name, *caementum*, quasi *caedimentum*. It is also applied to the hard rough outside, or rind, of cheese, τὸ ῥυπῶδες τὸ ἐπὶ τῶν τυρῶν, says the Scholiast, who quotes from the Χρυσοῦν γένος of Eupolis a passage in which a *τροφαλῖς* is

The man's a regular scorcher, (*burns his mouth*) like this gruel.

BDEL. Come don't decide against us, pray don't, father,  
Before you've heard both sides. PHIL. But, my dear boy,  
The thing's self-evident, speaks for itself.

XANTH. Don't let him off; upon my life he is  
The most lone-eatingest dog that ever was.  
The brute went coasting round and round the mortar,  
And snapped up all the rind off all the cities.

PHIL. And I've no mortar even to mend my pitcher!

XANTH. So then be sure you punish him. For why?  
One bush, they say, can never keep two thieves.  
Lest I should bark, and bark, and yet get nothing.  
And if I do I'll never bark again.

PHIL. Soh! soh!

described as σκίρον ἡμφιεσμένη. Xanthias uses the word in the latter, Philocleon in the former, sense. In my translation I have been obliged to transfer the play of words from σκίρον to θυσία.

928. μία λόχμη] The solitary habits of the robin redbreast (*Erithacus rubecula*), and the determination with which he beats off from the favourite haunts of himself and his mate any intruder of his own species, gave rise to a proverb, which Xanthias here parodies, οὐ τρέφει μία λόχμη δύο ἐριθάκους. The proverb is preserved by the Scholiast. And its accuracy is abundantly verified by modern observers. "During the time of incubation," says Mr. Bewick, speaking of the redbreast, "the cock keenly chases all the birds of his own species, and drives them from his little settlement. It has never been observed that two pairs of

these birds were ever lodged in the same bush. *Unum arbustum non alit duos erithacos.*" And "in confinement," Bechstein tells us (*History of Cage Birds*), "he is so jealous and unsociable that he must not have a companion, he must be quite alone; a second would cause battles which would end only with the death of one of the combatants. If, however, they are equal in strength, and in a large room, they will divide it, and, each taking possession of his half, they remain in peace unless one should pass his limits, in which case war begins, and is maintained to the last extremity." Many anecdotes illustrating this peculiarity of the redbreast are collected by the Rev. F. O. Morris in his pleasant and instructive *History of Birds*. As to κλέπτα δύο see supra 759, infra 1227.



- ὅσας κατηγορήσῃ τὰς πανουργίας.  
 κλέπτον τὸ χρῆμα τάνδρός· οὐ καὶ σοὶ δοκεῖ,  
 ὠλεκτρύν; νῆ τὸν Δ', ἐπιμύει γέ τοι.  
 ὁ θεσμοθέτης. ποῦ 'σθ' οὗτος; ἀμίδα μοι δότω. 935
- ΒΔ. αὐτὸς καθελού· τοὺς μάρτυρας γὰρ ἔσκαλῶ.  
 Λάβητι μάρτυρας παρεῖναι, τρύβλιον,  
 δοίδυκα, τυρόκνηστιν, ἐσχάραν, χύτραν,  
 καὶ τᾶλλα τὰ σκεύη τὰ προσκεκαυμένα.  
 ἀλλ' ἔτι σύ γ' οὐρεῖς καὶ καθίζεις οὐδέπω; 940
- ΦΙ. τοῦτον δέ γ' οἶμ' ἐγὼ χεσεῖσθαι τήμερον.
- ΒΔ. οὐκ αὖ σὺ παύσει χαλεπὸς ὦν καὶ δύσκολος,  
 καὶ ταῦτα τοῖς φεύγουσιν, ἀλλ' ὁδᾶξ ἔχει;  
 ἀνάβαιν', ἀπολογού. τί σεσιώπηκας; λέγε.
- ΦΙ. ἀλλ' οὐκ ἔχειν οὗτός γ' ἔοικεν ὃ τι λέγῃ. 945

933. τὸ χρῆμα τάνδρός] With this well-known idiom (Clouds 2; Lys. 1031, &c.) compare the Latin "Quid hoc sit hominis" (Plautus, Amph. ii. 2. 137), and our old English phrase, so common in Richardson and other novelists of a past generation, "a fine figure of a man."

937. μάρτυρας . . . τρύβλιον] ὅσα ἐν τῷ μαγειρείῳ τυγχάνει ἐργαλεία—ὅτι ἐν τῷ μαγειρείῳ ἡρπάγη ὁ τυρός.—Scholiast. No evidence was required for the prosecution, but for the defence Bdelycleon calls the various culinary articles which were present in the kitchen at the time of the alleged theft. Lucian, who, though himself as original and independent a genius as ever lived, is perpetually recalling and reproducing the wit of Aristophanes, must have had in his mind as well the scene before us as the address to the Lamp with which the Ecclesiazusae

commences, when he described the trial of Megapenthes before the judgement-seat of Rhadamanthus in the world below (Cataplus 27). Megapenthes is accused of divers enormities, and on his denying the truth of the charge, the Accuser offers to produce witnesses. "Whom do you call?" demands the Judge. "Call," says the Accuser to Hermes, "his Lamp and his Bedstead," προσκάλει μοι, ὦ Ἑρμῆ, τὸν λύχνον αὐτοῦ καὶ τὴν κλίνην. Hermes at once makes proclamation, "Let the Bedstead and the Lamp of Megapenthes stand forward," ἢ Κλίνη, καὶ ὁ Δύχνος ὁ Μεγαπένθους παρέστω. And at the call they come, and first the Bedstead and then the Lamp gives oral evidence before the Court.

939. προσκεκαυμένα] The witnesses in the present case are not προσκεκλημένα,

Here's a nice string of accusations truly!  
 A rare thief of a man! You think so too,  
 Old gamecock? Ay, he winks his eye, he thinks so.  
 Archon! Hi, fellow, hand me down the vessel.

BDEL. Reach it yourself; I'll call my witnesses.  
 The witnesses for Labes, please stand forward!  
 Pot, pestle, grater, brazier, water-jug,  
 And all the other scarred and charred utensils.

(To Phil.) Good heavens, sir, finish there, and take your seat!

PHIL. I guess I'll finish *him* before I've done.

BDEL. What! always hard and pitiless, and that  
 To the poor prisoners, always keen to bite!

(To Labes) Up, plead your cause: what, quite dumbfounded? speak.

PHIL. Seems he's got nothing in the world to say.

"summoned to give evidence," like other witnesses (see the preceding note): they are προσκεκαυμένα, as is natural for kitchen utensils, supra 828. There is possibly a play on the two words. Dobree proposed to read προσκεκλημένα here: an ingenious suggestion certainly, and one which involves merely the slight alteration of two letters: but προσκεκαυμένα, which is supported by the uniform authority of all the MSS. and the Scholiast, and yields a good and apt sense, cannot be dislodged from its place, simply because another word has been discovered which would perhaps have been wittier and still more apt.

942. παύσει . . . ὧν δύσκολος] Hitherto therefore the prayer expressed in 883 supra (πανσάμενον τῆς δυσκολίας) had not been granted.

944. ἀνάβαιν', ἀπολογοῦ] Bdelycleon puts up Labes to make his defence just as, supra 905 (ἀναβάς κατηγορεῖ), he had put up Κῶον to conduct the prosecution; and cf. 963 and 977 infra. But Laches, a plain blunt man, and no orator as Cleon was, is so taken aback by the charges brought against him, that he has not a word to say in his own defence. Thereupon Aristophanes recalls the similar condition of Thucydides (the son of Melesias and rival of Pericles) when he too was put upon his defence, and was so dumbfounded by the nimbleness and versatility of his adversary's tongue, that he lost not only his presence of mind, but his very power of speech. The scene is described, with natural indignation, in the Antepirrhema of the Acharnians.

BΔ. οὐκ, ἀλλ' ἐκεῖνό μοι δοκεῖ πεπονθέναι,  
 ὅπερ ποτὲ φεύγων ἔπαθε καὶ Θουκυδίδης·  
 ἀπόπληκτος ἐξαίφνης ἐγένετο τὰς γνάθους.  
 πάρεχ' ἐκποδών. ἐγὼ γὰρ ἀπολογήσομαι.  
 Χαλεπὸν μὲν, ὦνδρες, ἐστὶ διαβεβλημένον  
 ὑπεραποκρίνεσθαι κυνός· λέξω δ' ὅμως.  
 ἀγαθὸς γάρ ἐστι καὶ διώκει τοὺς λύκους.

950

ΦΙ. κλέπτῃς μὲν οὖν οὗτός γε καὶ ξυνωμότης.

BΔ. μὰ Δί', ἀλλ' ἀριστός ἐστι τῶν νυνὶ κυνῶν,  
 οἷός τε πολλοῖς προβατίοις ἐφεστάναι.

955

ΦΙ. τί οὖν ὄφελος, τὸν τυρὸν εἰ κατεσθίει;

BΔ. ὅτι σοῦ προμάχεται καὶ φυλάττει τὴν θύραν  
 καὶ τᾷλλ' ἀριστός ἐστιν· εἰ δ' ὑφείλετο,  
 εὐγγνωθί. καθαρίζειν γὰρ οὐκ ἐπίσταται.

949. *πάρεχ' ἐκποδών*] *λακτίσας τὸν κύνα, φησὶν "ἀναχώρει."*—Scholiast. Bdelycleon undertakes to speak on behalf, but not in the person, of the Accused.

950. *διαβεβλημένου κυνός*] A dog whose character is impugned, a dog which has lost its good name. Here again the argument is in accordance with an English proverb, "Give a dog a bad name, and hang him."

952. *λύκους*] The wolves are the enemies of Athens; the sheep, the Athenian people; the dogs, the chiefs of the Republic, the commanders of her fleets and armies. *ἐφεστάναι* is rightly used of a sheep-dog standing guard over, taking charge of, a flock. In his second speech against Aristogeiton, 807, Demosthenes says, *κύνα ἐπὶ ποιμνῃ ἀγεννὴ καὶ φαῦλον οὐδ' ἂν εἰς ἐπιστήσσει φυλάττειν*.

953. *ξυνωμότης*] *ὡς ἀπανθ' ὑμῖν τυραννίς*

*ἐστι καὶ ξυνωμόται*, supra 488. With the frame of the verse compare Clouds 1112.

959. *καθαρίζειν κ.τ.λ.*] In this line, as in Birds 1432, there seems to be an adaptation of, or allusion to, some popular saying; such (it may be) as that preserved by the Scholiast, *πεζῇ βαδίξω, νεῖν γὰρ οὐκ ἐπίσταμαι*. Here the speaker appears to mean that Laches is a blunt rude soldier, who knows a soldier's duty, and knows no more. And this is exactly his character in the Platonic dialogue which bears his name. He and Nicias are there consulted about the education of two boys (Thucydides, son of Melesias and grandson of the Thucydides mentioned in the note on 944 supra, and Aristides, son of Lysimachus and grandson of Aristideus the Just), the immediate question being whether it is advisable for boys to learn the science of arms



BDEL. Nay, 'tis a sudden seizure, such as once  
Attacked Thucydides when brought to trial.

'Tis tongue-paralysis that stops his jaws.

(To Laches) Out of the way! I'll plead your cause myself.

O sirs, 'tis hard to argue for a dog  
Assailed by slander: nevertheless, I'll try.  
'Tis a good dog, and drives away the wolves.

PHIL. A thief I call him, and CONSPIRATOR.

BDEL. Nay, he's the best and worthiest dog alive,  
Fit to take charge of any number o' sheep.

PHIL. What use in that, if he eat up the cheese?

BDEL. Use! why, he fights your battles, guards your door;  
The best dog altogether. If he filched,  
Yet O forgive: he never learnt the lyre.

from a professional teacher. Nicias thinks it is. Laches thinks it is not. He has seen, he says, that sort of gentry in actual battle, *ἐν αὐτῷ τῷ ἔργῳ*, and remarked the ridiculous figure they cut: Nicias may be quite right, but such at all events is *his* experience. Doctors differing, the question is referred to Socrates. Of course Socrates must needs go to the root of the matter; the object of education, the nature of the soul, the definition of virtue in general, and of *ἀνδρία* in particular. Laches is now in his element. O, I know what *ἀνδρία* is, he says: when a man stands to his post, and beats off his enemy, *that* is *ἀνδρία*. Socrates explains that this is no definition at all, but merely an instance, and not even a well-chosen instance, of *ἀνδρία*: and by dint of cross-questioning he fairly puzzles Laches, who says, *ἀθήνης εἰμι τῶν τοιούτων λόγων, ἀλλὰ τίς με καὶ φιλονεικία*

*εἵληφε πρὸς τὰ εἰρημένα, καὶ ὡς ἀληθῶς ἀγανακτῶ εἰ οὕτως ἂν νοῶ μὴ οἶός τ' εἰμι εἰπεῖν· νοεῖν μὲν γὰρ ἔμοιγε δοκῶ περὶ ἀνδρίας ὅ,τι ἔστιν, οὐκ οἶδα δ' ὅπῃ με ἄρτι διέφυγεν, ὥστε μὴ ξυλλαβεῖν τῷ λόγῳ αὐτήν καὶ εἰπεῖν ὅ,τι ἔστιν.* Nicias, an accomplished and highly-educated gentleman, rallies his friend with perhaps a greater assumption of intellectual superiority than his friend altogether likes: but his own definition *ἐπιστήμη τῶν δεινῶν καὶ θαρραλέων* is presently demolished by Socrates, and Nicias himself is obliged to confess that the true definition has yet to be found. Laches is delighted to see that Nicias fares no better than himself. What not got the true definition, Nicias? says he; why, when you were laughing at my answers to Socrates I made sure you had got the true definition yourself. And ultimately he delivers his opinion thus: I'll tell you what,

- ΦΙ. ἐγὼ δ' ἐβουλόμην ἂν οὐδὲ γράμματα, 960  
 ἵνα μὴ κακουργῶν ἐνέγραψ' ἡμῖν τὸν λόγον.
- ΒΔ. ἄκουσον ὦ δαιμόνιέ μου τῶν μαρτύρων.  
 ἀνάβηθι, τυρόκνηστι, καὶ λέξον μέγα·  
 σὺ γὰρ ταμειύουσ' ἔτυχες. ἀπόκριναι σαφῶς,  
 εἰ μὴ κατέκνησας τοῖς στρατιώταις ἄλαβες. 965  
 φησὶ κατακνήσαι. ΦΙ. νῆ Δί', ἀλλὰ ψεύδεται.
- ΒΔ. ὦ δαιμόνι', ἐλέει τάλαιπωρομένους.  
 οὗτος γὰρ ὁ Λάβης καὶ τραχήλῳ ἐσθίει  
 καὶ τὰς ἀκάνθας, κούδέποτ' ἐν ταύτῳ μένει.  
 ὁ δ' ἕτερος οἶός ἐστιν οἰκουρὸς μόνον. 970  
 αὐτοῦ μένων γὰρ ἄττ' ἂν εἴσω τις φέρῃ,  
 τούτων μεταίτεῖ τὸ μέρος· εἰ δὲ μὴ, δάκνει.
- ΦΙ. αἰβοῖ, τί κακὸν ποτ' ἔσθ' ὅτῳ μαλάττομαι;  
 κακὸν τι περιβαίνει με κἀναπειθομαι.
- ΒΔ. ἴθ', ἀντιβολῶ σ', οἰκτεῖρατ' αὐτὸν, ὦ πάτερ,  
 καὶ μὴ διαφθείρητε. ποῦ τὰ παιδία;  
 ἀναβαίνειτ', ὦ πόνηρα, καὶ κνυζούμενα  
 αἰτεῖτε κἀντιβολεῖτε καὶ δακρύετε. 975

Nicias, I advise our friends here not to consult you and me about the education of their boys, but to go to Socrates and to keep fast hold of *him*. Throughout the whole dialogue Laches is the plain downright soldier, a man of deeds and not of words.

961. ἐνέγραψ'] ὡς γραπτὸν δεδωκότος λόγον τοῦ ἀπολογουμένου κυνός.—Scholiast. Written speeches were the rule, rather than the exception, in Athenian law-courts. They were, however, speeches composed by the advocate to be repeated by the party to the suit; and not, as Philocleon suggests to have been the arrangement here, speeches composed

by the culprit (κακουργῶν) to be inflicted on the Court by the advocate conducting the case.

962. ὦ δαιμόνι] This is one of those expressions which elude the efforts of a translator. It conveys a touch of surprise, not unmingled with expostulation, at the conduct of the person addressed, and is perhaps best represented by the intonation given to such phrases as "Pray, sir, do so and so."

964. ταμειύουσα] You were the *ταμίας* τῶν στρατιωτικῶν, the Quaestor, the Paymaster to the expeditionary force: you had charge of the military chest, and would know whether the funds were pro-

- PHIL. I would to heaven he had never learned his letters,  
Then he'd not given us all this tiresome speech.
- BDEL. Nay, nay, sir, hear my witnesses, I beg.  
Grater, get in the box, and speak well out.  
You kept the mess; I ask you, answer plainly,  
Did you not grate the spoil between the soldiers?  
He says he did. PHIL. Ay, but I vow he's lying.
- BDEL. O sir, have pity upon poor toiling souls.  
Our Labes here, he lives on odds and ends,  
Bones, gristle: and is always on the go.  
That other Cur is a mere stay-at-home,  
Sits by the hearth, and when one brings aught in  
Asks for a share: if he gets none, he bites.
- PHIL. O me, what ails me that I grow so soft!  
Some ill's afoot: I'm nearly giving in.
- BDEL. O, I beseech you, father, show some pity,  
Don't crush him quite. Where are his little cubs?  
Up, little wretches, up; and whimpering there  
Plead for your father: weep, implore, beseech.

perly distributed or not. Cf. Demosth. adv. Timoth. 1189 ἐπέπλει ταμείων Φιλίππῳ τῷ ναυκλήρῳ. All this, of course, belongs to Laches, not to Labes. The Scholiast says that Aristophanes is imitating the investigations before the Public Auditors; see the note on 571 supra.

968. ὁ Δάβης] Aristophanes is drawing a portrait of Laches and Cleon in the character of the Two Dogs: depre-dators both, κλέπτα δύο, but the one gaunt and hungry, toiling and moiling in his master's service: the other living at home on the fat of the land, and assailing with noisy clamour all who will not

admit him to a share of their plunder.

973. τί κακόν] His feelings resemble those of Lucas Beaumanoir at the trial of Rebecca (Scott's *Ivanhoe*, chap. 38): "He crossed himself twice, as doubting whence arose the unwonted softening of a heart, which on such occasions used to resemble in hardness the steel of his sword."

976. παῖδια] He brings forward a litter of puppies, just as culprits were accustomed to produce in court their weeping wives and children as a plea for mercy, and in mitigation of punishment. See the note on 568 supra.



ΦΙ. *κατάβα κατάβα κατάβα κατάβα.* ΒΔ. *καταβήσομαι.*

*καίτοι τὸ κατάβα τοῦτο πολλοὺς δὴ πάνν*

980

*ἐξηπάτηκεν. ἀτὰρ ὅμως καταβήσομαι.*

ΦΙ. *ἐς κόρακας. ὥς οὐκ ἀγαθὸν ἐστὶ τὸ ροφεῖν.*

*ἐγὼ γὰρ ἀπεδάκρυσσα νῦν, γνώμην ἐμὴν,  
οὐδέν ποτέ γ' ἄλλ' ἢ τῆς φακῆς ἐμπλήμενος.*

ΒΔ. *οὔκουν ἀποφεύγει δῆτα;* ΦΙ. *χαλεπὸν εἰδέναι.*

985

ΒΔ. *ἴθ', ὦ πατρίδιον, ἐπὶ τὰ βελτίω τρέπου.*

*τηνδὶ λαβὼν τὴν ψῆφον ἐπὶ τὸν ὕστερον*

*μύσας παρᾶξον ἀπόλυσον, ὦ πάτερ.*

981. *ἐξηπάτηκεν*] The judges would say, *That will do, get down:* and the prisoner would get down, expecting an acquittal, and presently find himself condemned after all.

983. *γνώμην ἐμὴν*] *As I think.* ἀντὶ τοῦ κατὰ γνώμην ἐμὴν.—Scholiast. Brunck refers to Peace 232 καὶ γὰρ ἐξίεναι, γνώμην ἐμὴν, *Μέλλει*, and Eccl. 349. Richter absurdly takes the words to be the accusative after *ἀπεδάκρυσσα*, which he supposes to mean *δακρύων ἀπώλεσα*.

985. *χαλεπὸν εἰδέναι*] Bdelycleon had addressed his father in the plural number (*οἰκτεῖρατε, μὴ διαφθεῖρητε*) as though addressing a full court, composed of many dicasts. His father carries on the fiction, anticipating a close division and professing that he cannot yet be sure on

which side the majority will be found.

987. *ὕστερον*] *Sc. καδίσκον* or *κάδον*. There were, as the Scholiast observes, two Voting Urns: the Nearer, ὁ πρότερος, was the urn of condemnation; the Further, ὁ ὕστερος, was the urn of acquittal. Each dicast had one vote, and only one. If he thought the prisoner guilty, he dropped it into Urn No. 1; if not guilty, into Urn No. 2. When all had voted (supra 752-4) the votes were cast out, and counted on a stone slab (supra 332): and the majority was thus ascertained. Phrynichus in his Comedy of The Muses, which was placed second in the theatrical competition when the Frogs of Aristophanes obtained the prize, has a similar allusion to the two *καδίσκοι*,

Ἴδου, δέχου τὴν ψῆφον· ὁ καδίσκος δέ σοι  
ὁ μὲν ἀπολύων οὗτος· ὁ δ' ἀπολλὺς ὁδὶ.

Harpocration s. v. *καδίσκος*. (Possibly Phrynichus is representing Euripides on his trial, the Muses being his accusers; Meineke's idea that the Play contained a poetical contest between Sophocles and Euripides is improbable in itself

and inconsistent with the language of the fragment). (In the trial of the victorious generals after the battle of Arginusae, it was resolved that the people should vote by tribes, and that each tribe should have two urns set before

PHIL. (*Deeply affected*) Get down, get down, get down, get down. BD. I will.

Yet that "get down," I know, has taken in  
A many men. However I'll get down.

PHIL. Dash it! this guzzling ain't the thing at all.

Here was I shedding tears, and seems to me  
Only because I have gorged myself with gruel.

BDEL. Then will he not get off? PHIL. 'Tis hard to know.

BDEL. O take, dear father, take the kindlier turn.

Here, hold this vote: then with shut eyes dash by  
To the Far Urn. O father, do acquit him.

them; and that those who found the generals guilty should deposit their votes in the Near Urn, and those who found them innocent in the Further Urn, Xen. Hell. i. 7. 9. "Two urns are before you, *δυοὶν καθίσκων κειμένον*," says Lycurgus to the dicasts at the end of his speech against Leocrates, "one for condemnation, and one for acquittal. Place your votes in the latter, and you will be voting for the overthrow of your native city; place it in the former, and you will be voting for the safety and the happiness of the people of Athens." Lysias, in his speech against Agoratus (40, p. 133), says that the Thirty, to prevent an acquittal, would not allow the votes to be deposited secretly *εἰς καθίσκους*, but had two tables set before themselves, upon which the votes were to be openly laid: the votes for acquittal on one table, and the votes for condemnation on the other. There was, as the Scholiasts observe, another mode of voting: where there was hut one voting urn, and each dicast had two votes, a perforated one for condemnation, and a solid one for acquittal. But

this is manifestly not the plan adopted here. See Schömann, *De Judiciorum suffragiis occultis*, *Opuscula Academica*, i. 267.

988. *μύσας παράξον*] The old dicast is still wavering, and Bdelycleon still hopes that he may be induced to deposit his vote in the urn of acquittal. But knowing how difficult it will be for his father to pass by the old familiar urn of condemnation, he begs him to shut his eyes, and make a dash for it. Philocleon's repartee *οὐ δῆτα κ.τ.λ.* is treated as a mere jest; and the old man does in truth consent to be led blindfold towards the urns. Bdelycleon leads him round (compare the expression *μετὰ χοίρινης περιελθεῖν*, supra 349) so as to miss Urn No. 1 altogether: and the first urn Philocleon meets is really Urn No. 2. By the manoeuvre and ambiguous language of his son, he is made to suppose that this is Urn No. 1; and whether he all along intended to do so, or is at the last moment unable to resist the temptation, he puts his vote into what he believes to be the urn of condemnation.

- ΦΙ. οὐ δῆτα· καθαρίζειν γὰρ οὐκ ἐπίσταμαι.  
 ΒΔ. φέρε νύν σε τηδὶ τὴν ταχίστην περιάγω. 990  
 ΦΙ. ὁδ' ἔσθ' ὁ πρότερος; ΒΔ. οὗτος. ΦΙ. αὕτη 'ντευθενί.  
 ΒΔ. ἐξηπάτηται, κάπολέλυκεν οὐχ ἐκών.  
 φέρ' ἐξεράσω. ΦΙ. πῶς ἄρ' ἡγωνίσμεθα;  
 ΒΔ. δείξειν ἔοικεν· ἐκπέφευγας, ὦ Λάβης.  
 πάτερ πάτερ, τί πέπονθας; ΦΙ. οἴμοι, ποῦ 'σθ' ὕδωρ; 995  
 ΒΔ. ἔπαιρε σαντόν. ΦΙ. εἶπέ νυν ἐκεῖνό μοι,  
 ὄντως ἀπέφυγε; ΒΔ. νὴ Δί'. ΦΙ. οὐδέν εἰμ' ἄρα.  
 ΒΔ. μὴ φροντίσης, ὦ δαιμόνι', ἀλλ' ἀνίστασο.  
 ΦΙ. πῶς οὖν ἐμαυτῷ τοῦτ' ἐγὼ ξυνείσομαι,  
 φεύγοντ' ἀπολύσας ἄνδρα; τί ποτε πείσομαι; 1000  
 ἀλλ', ὦ πολυτίμητοι θεοὶ, ξύγγνωτέ μοι·  
 ἄκων γὰρ αὐτ' ἔδρασα κού τοῦμοῦ τρόπου.  
 ΒΔ. καὶ μὴδὲν ἀγανάκτει γ'. ἐγὼ γάρ σ', ὦ πάτερ,  
 θρέψω καλῶς, ἄγων μετ' ἐμαντοῦ πανταχοῦ,  
 ἐπὶ δεῖπνον, εἰς ξυμπόσιον, ἐπὶ θεωρίαν, 1005  
 ὥσθ' ἡδέως διάγειν σε τὸν λοιπὸν χρόνον·  
 κούκ ἐγχανεῖται σ' ἐξαπατῶν Ὑπέρβολος.  
 ἀλλ' εἰσώμεν. ΦΙ. ταῦτα νῦν, εἴπερ δοκεῖ.

989. *καθαρίζειν*] He is retorting Bdelycleon's saying (supra 959) on Bdelycleon himself. I too, he means, am none of your dilettanti, but a plain, blunt Judge, not to be swayed by any sentimental considerations. I know a Judge's duty, and I know no more.

993. *πῶς ἄρ' ἡγωνίσμεθα*] The scene before us naturally recalls, though by way rather of contrast than of analogy, the solemn judicial voting in the Eumenides of Aeschylus: and Bergler cites the direction given there by Athene, *ἐκβάλλεθ' ὡς τάχιστα τευχέων*

*πάλους*, and her final announcement of the result, *ἀνὴρ ὁδ' ἐκπέφευγεν αἵματος δίκην*. With the present passage may be compared the anxious exclamation of Orestes, *ὦ Φοῖβ' Ἀπολλων, πῶς ἀγὼν κριθήσεται*; Not that there is any anxiety in Philocleon's mind: he speaks with the quiet confidence of a man who knows that when the matter is brought to the test he will be found to have done his duty.

994. *δείξειν ἔοικεν*] Bergler refers to *Frogs* 1261 *δείξει δὴ τάχα*, and *Ly-sistrata* 375 *τοῦργον τάχ' αὐτὸ δείξει*.



- PHIL. No, no, my boy. I never learnt the lyre.  
 BDEL. Here, let me lead you round the handiest way.  
 PHIL. Is this the Nearer? BDEL. This is. PHIL. In she goes.  
 BDEL. (*Aside*) Duped, as I live! acquits him by mistake!  
 (*Loud*) I'll do the counting. PHIL. Well, how went the battle?  
 BDEL. We shall soon see. O Labes, you're acquitted!  
 Why, how now, father? PHIL. (*Faintly*) Water, give me water!  
 BDEL. Hold up, sir, do. PHIL. Just tell me only this,  
 Is he INDEED acquitted? BDEL. Yes. PHIL. I'm done for.  
 BDEL. Don't take it so to heart: stand up, sir, pray.  
 PHIL. How shall I bear this sin upon my soul?  
 A man acquitted! What awaits me now?  
 Yet, O great gods! I pray you pardon me,  
 Unwilled I did it, not from natural bent.  
 BDEL. And don't begrudge it; for I'll tend you well,  
 And take you, father, everywhere with me,  
 To feasts, to suppers, to the public games.  
 Henceforth in pleasure you shall spend your days,  
 And no Hyperbolus delude and mock you.  
 But go we in. PHIL. Yes, if you wish it, now.

And with what follows the same commentator compares Eurip. Androm. 1077 XO. *ἔπαιρε σαντόν*. ΠΗ. *οὐδέν εἰμ' ἀπωλόμην*, and Soph. Electra 677; Phil. 951.

1000. *τί ποτε πείσομαι*] For, according to his own account (*supra* 160), a heavy judgement had been denounced against him, if he should once acquit a prisoner.

1007. *ἐγγανείται σ' ἐξαπατῶν*] So *infra* 1349 *ἐξαπατήσεις κάγχανεί*. You shall no longer be a prey to the demagogue who first misleads you, and then laughs at you for being misled. The participle

added to *ἐγγαίνειν* gives the reason for the mockery; as in Ach. 221; Knights 1313, &c. On Hyperbolus see the note at Peace 681. Aristophanes is, for the last time, insisting on that charge against the demagogues, which it is the main purpose of the Play to enforce, viz. that whilst they affected to be patronizing the dicasts, they were in reality deluding them, and laughing them to scorn. See *supra* 516, and *passim*.

1008. *νῦν*] Now; not before, but now: after this crushing and unex-

ΧΟ.

ἀλλ' ἴτε χαίροντες ὅποι βούλεσθ'.

ὕμεις δὲ τέως, ὦ μυριάδες

1010

ἀναρίθμητοι,

νῦν μὲν τὰ μέλλοντ' εὖ λέγε-

σθαι μὴ πέσῃ φαύλως χαμᾶς'

εὐλαβείσθε.

τοῦτο γὰρ σκαιῶν θεατῶν

ἐστὶ πάσχειν, κού πρὸς ὕμων.

νῦν αὖτε λεφὸ πρόσχετε τὸν νοῦν, εἴπερ καθαρὸν τι φιλεῖτε. 1015  
 μέμψασθαι γὰρ τοῖσι θεαταῖς ὁ ποιητῆς νῦν ἐπιθυμεῖ.

pected catastrophe, Philocleon finally and for ever resigns his dicastic duties. Modern editors have destroyed the pathos by converting the expressive νῦν of the MSS. into the meaningless enclitic νυν.

[1009. ἴτε χαίροντες] ἴτε καὶ χαίρετε, *he et valete*, the usual valedictory formula wherewith the Chorus dismiss the actors, whilst they themselves turn to the audience and commence the Parabasis. τέως in this passage, as in Peace 729 (ἀλλ' ἴθι χαίρων ἡμεῖς δὲ τέως κ.τ.λ.), refers to the interval whilst the actors are away. We have here a complete Parabasis, perfect in all its parts; τῆς παραβάσεως κομικῆς, says Pollux, iv, segm. 112, ἐπὶ τὰ ἀν εἷς μέρη, κομμάτιον, παράβασις, μακρὸν, στροφὴ, ἐπὶ ῥήρημα, ἀντί-στροφος, ἀντεπὶ ῥήρημα. The Commation (1009-14) is a short prelude, introductory to the Parabasis proper. The Parabasis proper (1015-50) consists of thirty-six Aristophanic lines, concluding with the Pnigos or Macron (1051-9), which is defined by Pollux, ubi supra,

as βραχὺ μελύδριον ἐπὶ τῇ παραβάσει, ἀπνευστὶ ᾄδόμενον, and is here composed of ten short anapaestic lines. These sections comprise the Address of the Poet in his own character to the audience. The four remaining sections are concerned with the Chorus in their dramatic character. The Epirrhema (1071-90) and Antepirrhema (1102-21), each of twenty trochaic tetrameters, explain the reasons why the members of the Chorus are represented under the guise of Wasps. The Epirrhema shows that the wasp is a fit symbol of their active and martial youth: the Antepirrhema, that it accords equally well with the altered habits of their dicastic old age. The battle-scene of the Epirrhema comes appropriately between the Strophe (1060-70) and Antistrophe (1091-1101), which are two stirring strains, enumerating the glorious exploits of those early years.

1010. μυριάδες ἀναρίθμητοι] This seems to have been a quaint phrase, very popular at Athens. Reisig refers to Plato's Laws vii. 804 E: and Dindorf to Plato's

CHOR. Yea, go rejoicing your own good way,  
 Wherever your path may be ;  
 But you, ye numberless myriads, stay  
 And listen the while to me.  
 Beware lest the truths I am going to say,  
 Unheeded to earth should fall ;  
 For that were the part of a fool to play,  
 And not your part at all.

Now ALL ye people attend and hear, if ye love a simple and genuine strain,  
 For now our poet, with right good will, of you, spectators, must needs complain.

Theaetetus 175 A πάππων καὶ προγόνων μυριάδες ἐκάστω γεγόνασιν ἀναριθμητοί : to Antipater Sidonius, Ep. 4, Anthology, αἱ δ' ἀναριθμητοὶ νεαρῶν σωρηδὼν αἰοιδῶν Μυριάδες λήθη, ξείνε, μαραινόμεθα : and to Athenaeus, vi. 64, οἱ Μαραθωνομάχαι, οἱ τὰς ἀνηρίβους μυριάδας τῶν βαρβάρων φονεύσαντες. To these examples I may add from Aristotle's *Mirabilia* 119 κο-λοιῶν ἀναριθμήτους μυριάδας, and from Plutarch's comparison of Lysander and Sylla, chap. 5, Σύλλας ταῖς ἀναριθμήτοις μυριάσι παρατασσόμενος ἴσθη τρόπαιον.

1012. πέσῃ χαμᾶζε] "I set great store by your wisdom," says Socrates to Euthyphron (Plato, *Euth.* chap. 17), "and pay much heed to all you say, ὥστ' οὐ χαμαὶ πεσεῖται ὃ τι ἂν εἴπῃς." χαμαιπετής λόγος is a Pindaric phrase for advice which falls to the ground, wasted and unregarded ; *Ol.* ix. 17 ; *Pyth.* vi. 37 ; *Nem.* iv. 65. The metaphor is common to all languages. Mitchell refers to 1 Sam. iii. 19, and the expression occurs again in 2 Kings x. 10. See also Boissonade at *Pind.* *Ol.* iv. 17.

1015. νῦν αὖτε] The Parabasis proper

of the Wasps has much in common with those of the Knights and the Clouds : and a considerable portion of it was subsequently repeated in the Parabasis of the Peace. The poet reviews his dramatic career, claiming credit for the honesty of his purpose, and the virtue of his Muse—as well during the preliminary period when his productions were fathered on other poets—as afterwards, when with the two great Comedies already exhibited in his own name, the Knights and the Clouds, he had gone out like another Heracles to do battle with the Monsters which were laying waste the land ; first the giant Demagogue, powerful and death-dealing as the fabled Typhoeus, and secondly, a foe more insidious but not less dangerous, the crafty and cold-blooded school of Sophists. That in the latter combat he was ill-supported by the popular voice, is a proof, he contends, that the people have not yet fully appreciated either the deserts of the author, or the singular excellence of that particular Play.



ἀδικεῖσθαι γάρ φησιν πρότερος πόλλ' αὐτοὺς εὖ πεποιηκῶς,  
 τὰ μὲν οὐ φανερώς, ἀλλ' ἐπικουρῶν κρύβδην ἐτέροισι ποιηταῖς,  
 μιμησάμενος τὴν Εὐρυκλέους μαντείαν καὶ διάνοιαν,  
 εἰς ἀλλοτρίας γαστέρας ἐνδὺς κωμωδικὰ πολλὰ χέασθαι. 1020  
 μετὰ τοῦτο δὲ καὶ φανερώς ἤδη κινδυνεύων καθ' ἑαυτὸν,  
 οὐκ ἀλλοτρίων, ἀλλ' οἰκείων Μουσῶν στόμαθ' ἡνιοχῆσας.  
 ἄρβεις δὲ μέγας καὶ τιμηθεὶς ὥς οὐδεὶς πώποτ' ἐν ὑμῖν,  
 οὐκ ἐκτελέσαι φησὶν ἐπαρθεὶς οὐδ' ὀγκῶσαι τὸ φρόνημα,  
 οὐδὲ παλαίστρας περικωμάζειν πειρῶν· οὐδ' εἴ τις ἐραστής, 1025  
 κωμωδεῖσθαι παιδίχ' ἑαυτοῦ μισῶν ἔσπευδε πρὸς αὐτὸν,  
 οὐδενὶ πώποτέ φησι πιθέσθαι, γνώμην τιν' ἔχων ἐπικεκῆ,  
 ἵνα τὰς Μούσας αἴσιν χρῆται μὴ προαγωγοὺς ἀποφῆνῃ.

1018. ἐτέροισι ποιηταῖς] οὐκ ἐκ τοῦ φανεροῦ, φησὶν, ἐπικουρεῖ ὁ ποιητὴς τοῖς θεαταῖς ὑμῖν, ἀλλὰ δι' ἐτέρων ποιητῶν λάθρα, ἐπειδὴ διὰ Φιλωνίδου καὶ Καλλιστράτου καθίει τινὰ τῶν δραμάτων. πρῶτον γὰρ δρᾶμα δι' ἑαυτοῦ καθῆκε τοὺς Ἰππέας.—Scholiast. All the poet's early comedies, down to and including the Acharnians, were produced in the name of Callistratus. It is commonly supposed that the Wasps itself was brought out in the name of Philonides; but to my mind the entire tenor of the Parabasis is absolutely conclusive against this hypothesis, which is fully discussed in the Introduction.

1019. Εὐρυκλέους] Eurycles, who is again mentioned (as Dindorf observes) in Plato's Sophista, chap. 37, was one of those wizards who were called ἐγγαστρίμυθοι, *ventriloqui*, because they made their voice appear to issue, not from their organs of speech, but from the lower parts of their body, as if from an

indwelling spirit there. ἐγγαστρίμυθος is the name commonly applied throughout the Septuagint, and by the Greek Fathers, to persons who had familiar spirits, such as the Witch of Endor. The art of Eurycles was ventriloquism in its ancient and etymological signification of making your voice proceed from the depths of your own body, and not in its modern sense of making your voice proceed from the lips of others. Aristophanes poured his ideas through the lips of Callistratus, as the spirit poured his through the lips of Eurycles.

1022. οὐκ ἀλλοτρίων Μουσῶν] Other poets, he means, gained their victories with *his* works: but the Plays with which he himself entered the lists were all his own genuine unassisted productions; no other poets exhibited their comedies under the name of Aristophanes. In ἡνιοχῆσας he is using the metaphor which is more fully developed

Ye have wronged him much, he protests, a bard who had served you often and well before ;  
 Partly, indeed, himself unseen, assisting others to please you more ;  
 With the art of a Eurycles, weird and wild, he loved to dive in a stranger's breast,  
 And pour from thence through a stranger's lips full many a sparkling comical jest ;  
 And partly at length in his own true form, as he challenged his fate by himself alone,  
 And the Muses whose bridled mouths he drave, were never another's, were all his own.  
 And thus he came to a height of fame which none had ever achieved before,  
 Yet waxed not high in his own conceit, nor ever an arrogant mind he bore.  
 He never was found in the exercise-ground, corrupting the boys : he never complied  
 With the suit of some dissolute knave, who loathed that the vigilant lash of the bard should chide  
 His vile effeminate boylove. No ! he kept to his purpose pure and high,  
 That never the Muse, whom he loved to use, the villainous trade of a bawd should ply.

in 1050 infra. Addison might have appealed to this passage as a precedent for part of the imagery employed in his

famous lines, famous for the criticism of Dr. Johnson in the Lives of the Poets,

I bridle in my struggling Muse with pain,  
 That longs to launch into a nobler strain.

"To bridle a goddess," says Dr. Johnson, "is no very delicate idea : but why must she be bridled ? because she *longs* to *launch* ; an act which was never hindered by a bridle ; and whither will she *launch* ? Into a nobler strain. She is in the first line a *horse*, in the second a *boat*, and the care of the poet is to keep his *horse* or his *boat* from *singing*."

1024. οὐκ ἐκτελέσαι ἐπαρθεῖς] Though he was ἀρθεῖς, "lifted up so high," he did not turn out, did not end by becoming, ἐπαρθεῖς, "lifted above himself." His elevation did not result or issue in pride or arrogance. The sentiment is the same as that in the epitaph by Simonides on the daughter of Hippias, ἡ πατρός τε καὶ ἀνδρός ἀδελφῶν τ' οὔσα τυράννων Παίδων τ', οὐκ ἤρθη νοῦν ἐς

ἀσασθαλίην.—Thuc. vi. 59. ἐκτελέσαι is used intransitively, as is frequently the case with τελέω and its compounds.

1025. παλαίστρας] This subject of self-laudation is repeated in Peace 762 ; and here, as there, the Scholiast says that there is a covert allusion to Eupolis, to whom such practices were commonly imputed.

1026. ἔσπευδε] It was but lost labour that wealthy and dissolute Athenians strove to make interest with the poet for their abandoned associates : he was not to be swayed by considerations such as these, but kept on the even tenor of his course, praising virtue and censuring vice, nomatter whom he thereby offended.

1028. προαγωγούς] εἰ γὰρ μὴ κατα-  
 δήλους ποιήσῃ τοὺς τοιοῦτους, says the

οὐδ' ὅτε πρῶτόν γ' ἦρξε διδάσκειν, ἀνθρώποις φήσ' ἐπιθέσθαι,  
 ἀλλ' Ἑρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις ἐπιχειρεῖν, 1030  
 θρασέως ξυστὰς εὐθύς ἀπ' ἀρχῆς αὐτῷ τῷ καρχαρόδοντι,  
 οὐδ' δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτίνες ἔλαμπον,  
 ἑκάτον δὲ κύκλω κεφαλαὶ κολάκων οἰμωξομένων ἐλιχμῶντο  
 περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας,

Scholiast, ἀλλ' ἐπικρύψῃ, οἷονεὶ μαστροποὶ τῶν τοιούτων εὐρεθήσονται. The word χρῆται seems to involve a similar idea to that expressed in Knights 517.

1029. πρῶτόν γ' ἦρξε διδάσκειν] Two years before the date of the Wasps, a Chorus had for the first time been sought, and obtained, in the name of ARISTOPHANES. He had not applied before, partly (he says) because he considered *κωμφοδοδιδασκαλίαν εἶναι χαλεπώτατον ἔργον πάντων*, Knights 516. Now for the first time he became a real *κωμφοδοδιδάσκαλος*, an avowed and recognized *διδάσκαλος τοῦ χοροῦ*, or as he expresses it here, *πρῶτον ἦρξε διδάσκειν*. The first Comedies which he *ἐδίδαξεν*, that is to say, produced in his own name, were the Knights, 424 B.C.; the Clouds, 423 B.C.; and the Wasps (see the Introduction), 422 B.C. And with this change in the nominal authorship, there came a striking change over the spirit and tone of the Aristophanic drama. Cleon and the demagogues, Euripides and the Sophists, he had already satirized, but only in a light and desultory manner. His earlier comedies had no trace of the concentrated energy which he now displayed, wrestling (*ξυστὰς*, infra 1031, *ὡς ἐπὶ τῶν παλαιόντων*.—Scholiast) with those evil influences which were in his judgement threatening

to overpower the pure and wholesome instincts of the Hellenic mind. The Knights has been truly described as “a struggle for life or death” between the Poet and the Demagogue. The effect of the Clouds was as permanent as it was overwhelming, and years afterwards is said to have exercised a perceptible influence (Plato's Apology, chap. 3) in bringing about a catastrophe which the author little intended, and doubtless deeply regretted.

1030. Ἑρακλέους] Just as Heracles did not pit himself against ordinary men, but purged the land of the monsters which infested it, such as the lion of Nemea, the Lernean hydra, &c.: so Aristophanes seeks out the mightiest antagonists, and wars *οὐκ ἀνθρώποις*, says the Scholiast, *ἀλλὰ τέρασι καὶ δαίμοσιν*. He too was an *ἀλεξίκακος*, a *τῆς χώρας τῆσδε καθαρτής*.

1031. θρασέως] The First of the Labours of Aristophanes (to adopt his own Heracleian imagery) consisted in his attack upon Cleon with the comedy of the KNIGHTS, a comedy to which he always looked back with peculiar satisfaction, as being the grandest and most heroic achievement of his Muse. He glories in the courage with which, when all men quailed before the savage and



When first he began to exhibit plays, no paltry MEN for his mark he chose,  
 He came in the mood of a Heracles forth to grapple at once with the mightiest foes.  
 In the very front of his bold career with the jag-toothed Monster he closed in fight,  
 Though out of its fierce eyes flashed and flamed the glare of Cynna's detestable light,  
 And a hundred horrible sycophants' tongues were twining and flickering over its head,  
 And a voice it had like the roar of a stream which has just brought forth destruction and dread,

relentless demagogue (who makes his first appearance in history as advocating the massacre of every male in Mitylene, and is last mentioned as the author of the decree, carried into effect after his death, for the massacre of every male in Scione), he alone ventured into the lists against him, and smote him in the very plenitude of his power (*μέγιστον ὄντα*, Clouds 549). To enhance the merit of the exploit, he portrays his adversary in the most appalling colours, as another Typhoeus, before whom Gods themselves might tremble. The next six lines are occupied with a description of this combat. And the whole passage is repeated, with slight variation, in the Parabasis of the Peace 751-9. The reader is referred to the notes there.

1032. *Κύννης*] A shameless Athenian prostitute, with whom (or rather immediately after whom) Cleon is made to rank himself in Knights 765. It is possible that Aristophanes means to suggest that Cynna inspires the truculent oratory of Cleon, as Aspasia is said to have inspired the lofty eloquence of Pericles. *καρχαρόδοντι* in the line above signifies "with sharp pointed fangs," such as carnivorous animals possess. The epithet had already been applied to Cleon in Knights 1017.

1033. *κεφαλαί*] Bentley would read *γλωτται*, but *κεφαλαί* is the word used by Hesiod in the description of Typhoeus, to which Mitchell refers, and from which the present passage is supposed to be borrowed,

*ἐκ δέ οἱ ὤμων  
 ἦν ἑκατὸν κεφαλαὶ ὄφις, δεινοῖο δράκοντος,  
 γλώσσησι θνοφερῆσι λελεγχόμεναι.*—Theogony 825.

The Poet means that Cleon was surrounded by innumerable satellites (such as Theorus, Cleonymus, and the like, supra 45, 419, 592, &c.), who fluttered about his person, and bristled up the moment he was attacked. The future participle *οἰμωζομένων* may possibly, as Mitchell suggests, be intended to convey a menace, "who shall smart for it." But

in truth, in such words as these, the future signification is, as a general rule, entirely lost. "*Est enim proprie ὁ κάκιος ἀπολούμενος*," says Seiler on Alciphron i. 37, "is qui certo pessime peribit, qui pessime perire meretur, igitur qui alias dicitur κατάρτος."

1034. *φωνήν*] Bergler refers to Knights 137, where Cleon is described as *Κυκλο-*

φώκης δ' ὁσμήν, Λαμίας δ' ὄρχεις ἀπλύτους, πρωκτὸν δὲ καμήλου.  
 τοιοῦτον ἰδὼν τέρας οὐ φησιν δείσας καταδωροδοκῆσαι, 1036  
 ἀλλ' ὑπὲρ ὕμων ἔτι καὶ νυνὶ πολεμεῖ· φησὶν τε μετ' αὐτοῦ  
 τοῖς ἡπιάλοις ἐπιχειρῆσαι πέρυσιν καὶ τοῖς πυρετοῖσιν,  
 οἱ τοὺς πατέρας τ' ἡγχον νύκτωρ καὶ τοὺς πάππους ἀπέπνιγον,

βόρου φωνὴν ἔχων. See the note on 36 supra. The expression *χαράδρας ὄλεθρον τετοκυίας* is probably borrowed from some lyric poet of the day.

1035. *φώκης δ' ὁσμήν*] The Scholiast says, *εἰς κακοσμίαν αὐτὸν διαβάλλει, διὰ τὸ βυρσοδέψην αὐτὸν εἶναι*. "Ὁμηρος (Od. iv. 442). "Φωκάων ἀλιοτρεφῶν δλοώτατος ὁδμή." And on *Λαμίας*, *εἰδωλοποιεῖ ὄρχεις Λαμίας*. *θῆλυ γάρ*. Two thousand years ago Greek nurses were frightening their children with tales about Lamia, an ogress who would carry them off, and devour them in secret: see note at Peace 758. And they are doing so still: see Tozer's Highlands of Turkey, chap. 30.

1036. *καταδωροδοκῆσαι*] He was stayed neither by fear nor by favour: no terror dissuaded him: no bribe bought him off. Bergler, Brunck, and Mitchell are altogether wrong in translating *καταδωροδοκῆσαι dona dare*, a very rare and doubtful signification of the word (see Ruhnken's *Timaeus* sub voc.), and one which is certainly not supported either by verse 675 supra, to which Bergler refers, for there the proper reading is *δωροφοροῦσιν*: nor by Hdt. vi. 72, to which Mitchell refers, for there, as in Hdt. vi. 82, *δωροδοκεῖν* obviously means not *dona dare*, but *dona accipere*. See *Knights* 66; supra 669.

1037. *μετ' αὐτοῦ*] *Una cum illo*. Without leaving Cleon (see the *Epirrhema*

of the Clouds), he attacked a second foe: he had both on his hands at once. Bentley's suggestion *μετ' αὐτὸν, post illum*, is founded on a misconception of the poet's position. He had not done with Cleon when he wrote the Clouds: he has not even yet done with him, *ἔτι καὶ νυνὶ πολεμεῖ*. And few will, I think, accept Fritzsche's idea (*De Socrate Veterum Comicorum, Quaest. Aristoph. i. 117*) that *μετ' αὐτοῦ* means *una cum ipso Socrate* (Clouds 219) *discipulos aggressus est*.—We come now to the Second Labour of Aristophanes, undertaken the year *after* the Knights, and the year *before* the Wasps (*πέρυσιν*), viz. his encounter with the Sophists in the comedy of the CLOUDS. And in his own estimation, if the Knights was the most gallant, the Clouds was the loftiest and most brilliant of all his dramatic performances, Clouds 522; infra 1046. Here he is dealing no longer with a towering earth-born Giant, but with a more ghastly Portent, with subtle and invisible agencies, attacking and enslaving the minds of men. He likens them to insidious and unhealthy influences, to Fevers and Agues, which cramp the nerves and sap the wholesome energies of human life. *ὥσπερ ἡπιάλοι καὶ πυρετοὶ βλάπτουσι τὰ σώματα*, says the Scholiast, *οὕτω καὶ οὗτοι τὴν πόλιν*.

1038. *ἡπιάλοις*] The aguish shiverings

And a Lamia's groin, and a camel's loin, and foul as the smell of a seal it smelt.  
 But He, when the monstrous form he saw, no bribe he took and no fear he felt,  
 For you he fought, and for you he fights: and then last year with adventurous hand  
 He grappled besides with the Spectral Shapes, the Agues and Fevers that plagued our land;  
 That loved in the darksome hours of night to throttle fathers, and grandsires choke,

which are premonitory symptoms of fever. See Seiler on Alciphron iii. 72; Ruhnken's Timaeus sub voc. Ἡπιάλος, says the Scholiast, τὸ πρὸ τοῦ πυρετοῦ κρύος. Ἀριστοφάνης Νεφέλαις καὶ Θεσμοφοριαζούσαις "ἅμα δ' ἡπιάλος πυρετοῦ πρόδρομος." The line is not found in either Play as now extant, and is probably taken from the second Thesmophoriasusae. There is perhaps also an allusion here, as Didymus, cited by the Scholiast, suggests, to the spectre Ἡπιάλης, the Nightmare fiend, with whom long afterwards in mediaeval legend Saint Withold waged successful war (King Lear iii. 4). (Indeed the very reference τοῖς ἡπιάλοις may well be due, as Huske suggests, to a saying of Sophron Ἐπιάλης, ὁ τὸν πατέρα πνίγων. See Bp. Blomfield's Fragments of Sophron in the Museum Criticum ii. 349.) Fritzsche (De Socrate Veterum Comicorum ubi supra) and Bergk (on the Holcades, in Meineke, Fragm. Com. ii. 1113) both imagine that Aristophanes must here be recalling and reproducing the identical language of the earlier Play. The former therefore argues that the first edition of the Clouds must have been widely different from that which we now possess; whilst Bergk contends that Aristophanes cannot be alluding to the Clouds at all, but is speaking of some lost comedy, possibly the Holcades. Both these theories betray a complete

misapprehension of the poet's design in the passage before us. He is giving, as it were, an allegorical representation of the combats he has waged, and the deeds he has done, as Heracles the Destroyer of Monsters. And he depicts his antagonists, not in language borrowed from his former Plays (which would have been quite inappropriate), but with entirely new imagery, specially adapted to his present purpose. Cleon is no longer the "Paphlagonian slave" of the Knights; he is now a powerful and angry demon, a Monster whom it requires no less than the might of a Heracles to subdue. The Sophists are no longer the pallid disputants of the Clouds: they are now malevolent Plagues and Pestilences, from whom it is a task not unworthy of a Heracles to purge and deliver the land. On πέρυσιν the Scholiast says, πέρυσιν τὰς Νεφέλαις ἐδίδαξεν, ἐν αἷς τοὺς περὶ Σωκράτην ἐκομώδησεν.

1039. πατέρας ἡγχον] The Scholiast refers to Clouds 911; Bergler to Clouds 1376; and Mitchell to Birds 1348, 1352, and Eccl. 638-40. To these references may be added Clouds 1385, 1389. We shall perhaps best follow the train of thought which was passing through the mind of Aristophanes by comparing Clouds 1428 with Birds 1348-52. In the former passage the young Logician, fresh from the school of the Sophists,



κατακλινόμενοι τ' ἐπὶ ταῖς κοίταις ἐπὶ τοῖσιν ἀπράγμοσιν ὑμῶν  
 ἀντωμοσίας καὶ προσκλήσεις καὶ μαρτυρίας συνεκόλλων, 1041  
 ὥστ' ἀναπηδᾶν δειμαίνοντας πολλοὺς ὡς τὸν πολέμαρχον.  
 τοιόνδ' εὐρόντες ἀλεξίκακον, τῆς χώρας τῆσδε καθαρτὴν,  
 πέρυσιν καταπρούδοτε καινοτάταις σπείραντ' αὐτὸν διανοαίς,

argues that the old-fashioned notions of filial duty will not stand the test of free inquiry: that gamecocks and the like fight with *their* parents; and why should not he with *his*? In the latter passage a parricide wishes to settle in the kingdom of the Birds, because he understands that according to their laws a child may beat his father, and *he* desires ἄγχειν τὸν πατέρα καὶ πάντ' ἔχειν.

1040. κοίταις] Mitchell refers to the bed-scene in the Clouds where Strepsiades is made to lie down upon the Socratic pallet, in order to put himself in the right train for devising a νοῦν ἀποστερητικὸν, κάπαιόλημα. The scene itself was no doubt intended to form a practical representation of the Sophists, imagining mischief on their beds. With these busy and restless intriguers were contrasted the ἀπράγμονες, Athenians who minded their own business, and lived peaceably with all men, disciples of the δίκαιος λόγος, who taught them ἀπραγμοσύνης ὅζειν, Clouds 1007.

1041. ἀντωμοσίας] *Accusations on oath*: see the note on 545 supra. The notion which modern writers have derived from Pollux, viii, segm. 55, that the name is in strictness confined to the *Defendant's* affidavit, is manifestly erroneous. It is found much more frequently applied to the *Plaintiff's*, which was of course the more important of the two, as enunciating

the charge which the Defendant merely traversed. Hence it is commonly used, simpliciter, for the charge itself. ἀντωμοσία, γραφή κατὰ τινος ἔνορκος, περὶ ὧν ἡδίκησθαί φησι.—Timaeus (Gloss. Plato), Suidas, Scholiast here. A better illustration can hardly be found than that furnished by the case of the great philosopher attacked in the Clouds. In the Apology of Plato, Socrates distinguishes between his present accusers, and those old and inveterate assailants, comic poets and the like, who for a generation past have been misrepresenting his principles and practice. "These," he says, "are my most formidable accusers. Read the charge which *they* bring against me, ὥσπερ οὖν κατηγορῶν τὴν ΑΝΤΩΜΟΣΙΑΝ δεῖ ἀναγνῶναι αὐτῶν. 'Σωκράτης ἀδικεῖ καὶ περιεργάζεται ζητῶν τά τε ἐπὶ γῆς καὶ οὐράνια, καὶ τὸν ἥττω λόγον κρείττω ποιῶν, καὶ ἄλλους ταῦτα ταῦτα διδάσκων.' Τοιαύτη τίς ἐστὶ ταῦτα γὰρ ἑώρατε καὶ αὐτοὶ ἐν τῇ 'Ἀριστοφάνους κωμῳδίᾳ κ.τ.λ.'" (chap. 3). "And charges thus made," he adds, "admit of no defence: I am unheard: judgement goes by default." Then he turns to the actual charge preferred by Anytus and Meletus, αὐτοῖς, ὥσπερ ἑτέραν τοῦτων ὄντων κατηγορῶν, λάβωμεν αὖ τὴν τοῦτων ΑΝΤΩΜΟΣΙΑΝ. ἔχει δέ πως ὧδε Σωκράτη φησὶν ἀδικεῖν τοὺς τε νέους διαφθείροντα καὶ θεοὺς οὐδ' ἡ πόλις νομίζει οὐ νομίζοντα, ἔτερα δὲ δαιμόνια καινά. τὸ μὲν

that laid them down on their restless beds, and against your quiet and peaceable folk kept welding together proofs and writs and oath against oath, till many a man prang up, distracted with wild affright, and off in haste to the Polemarch ran. Yet although such a champion as this ye had found, to purge your land from sorrow and shame, he played him false when to reap, last year, the fruit of his novel designs he came,

δὴ ἔγκλημα τοιοῦτόν ἐστι (chap. 11). Diogenes Laertius in his Life of Socrates professes to give us the very words of the indictment, ἡ δ' ΑΝΤΩΜΟΣΙΑ τῆς δίκης τοῦτον εἶχε τὸν τρόπον Τάδε ἐγράψατο καὶ ἀνωμολογήσατο Μελίτιος Μελίτου Πιτθεύς, Σωκράτει Σωφρονίσκον Ἀλωπεκῆθεν. Ἀδικεῖ Σωκράτης, οὗς μὲν ἡ πόλις νομίζει θεοὺς οὐ νομίζων, ἕτερα δὲ καινὰ δαιμόνια εἰσηγούμενος· ἀδικεῖ δὲ καὶ τοὺς νέους διαφθείρων. τίμημα θάνατος (chap. 19). In all these passages the term ἀνωμοσία means simply "the sworn indictment." And such no doubt is its signification here. It was of course for purposes of attack and not for purposes of defence that the Sophists were concocting, *συνεκόλλων*, their legal devices. The *πρόσκλησις* was the writ of summons, the judicial citation, served upon the bewildered victim; the ἀνωμοσία was the sworn indictment laid against him: the *μαρτυρία* was the evidence by which the charge was supported.

1042. *πολέμαρχον*] Why recourse should be had to the Polemarch in particular is by no means clear. The Scholiast refers it to his special jurisdiction over resident aliens, an explanation not very satisfactory, nor perhaps altogether consistent with the ὕμνων in line 1040, but I can offer nothing better. And it may be that on some recent occasion the resident strangers had been

harassed with vexatious charges of disaffection and treachery.

1043. *ἀλεξίκακον*] This, as the Scholiast on Clouds 1372, and again on Peace 422, observes, is a special epithet of Heracles, ἴδιον Ἡρακλέους τὸ ἐπίθετον. Thus Aristides, v (Ἡρακλῆς), says of Heracles, αἱ ἐπωνυμῖαι (καλλίνικός τε καὶ ἀλεξίκακος) ἡ μὲν μόνῃ θεῶν, ἡ δ' ἐν τοῖς πρώτοις δίδονται. So Lucian de Gallo 2 ὁ Ζεὺς τεράστιε καὶ Ἡράκλεις ἀλεξίκακε, τί τὸ κακὸν τοῦτό ἐστιν; ἀνθρώπινως ἐλάλησεν ὁ ἀλεκτρῶν, and Alexander 4 ἀλεξίκακε Ἡράκλεις, καὶ Ζεὺς ἀποτρόπαιε, καὶ Διόσκουροι σωτῆρες. So in Alciphron iii. 47 a thievish parasite exclaims, Ἐρμῇ κερδῶε καὶ ἀλεξίκακε Ἡράκλεις, ἀπεσώθην. The Scholiast on Frogs 501 (where Heracles is irreverently called οὐκ Μελίτης μαστιγίας, the *gallows-bird from Melite*) says that in the urban deme of Melite there was a famous temple of Ἡρακλῆς ἀλεξίκακος. The expression τῆς χώρας καθαγίτης is also of course specially appropriate to Heracles. With these words the poet concludes the comparison which he commenced in line 1029 *supra* between his own achievements and the Labours of Heracles.

1044. *πέρυσιν καταπρούδοτε*] ὅτι πέρυσιν διδάξας τὰς πρώτας Νεφέλας, ἡγήθη. — Scholiast. Last year both the Flagon of Cratinus and the *Connos* of Ameipsias had been preferred before his own favourite Clouds. His disappointment

ἄς ὑπὸ τοῦ μὴ γνῶναι καθαρῶς ὑμεῖς ἐποιήσατ' ἀναλδεῖς. 1045  
 καίτοι σπένδων πόλλ' ἐπὶ πολλοῖς ὄμνυσιν τὸν Διόνυσον  
 μὴ πώποτ' ἀμείνον' ἔπη τούτων κωμῳδικὰ μηδέν' ἀκοῦσαι.  
 τοῦτο μὲν οὖν ἔσθ' ὑμῖν αἰσχροὺς τοῖς μὴ γνοῦσιν παραχρήμα,  
 ὃ δὲ ποιητῆς οὐδὲν χείρων παρὰ τοῖσι σοφοῖς νενόμισται,  
 εἰ παρελαύνων τοὺς ἀντιπάλους τὴν ἐπίνοιαν ξυνέτριψεν. 1050

ἀλλὰ τὸ λοιπὸν τῶν ποιητῶν,  
 ὃ δαιμόνιοι, τοὺς ζητοῦντας  
 καινόν τι λέγειν κάξευρίσκειν  
 στέργετε μᾶλλον καὶ θεραπεύετε,  
 καὶ τὰ νοήματα σώζεσθ' αὐτῶν. 1055  
 ἐσβάλλετε τ' εἰς τὰς κιβωτοὺς  
 μετὰ τῶν μῆλων.

is described in language borrowed from the operations of husbandry. He had sown his very best and choicest seed, but the sun of Athenian favour did not shine upon his labours, and when he came to reap the harvest, he found the crops all blighted and withered away, ἀναλδεῖς.

1046. Διόνυσον] Bergler refers to the similar adjuration in Clouds 519. In both passages the appeal is made to Dionysus as the chief patron and critic of dramatic literature. πόλλ' ἐπὶ πολλοῖς means "over and over again," "time after time." Cf. Knights 411; Aelian, V. H. iv. 18.

1047. ἀμείνονα] That the Clouds was the cleverest (σοφωτάτη) of all his comedies, and the one which had cost him most thought and labour, he declares with great emphasis in Clouds 522. More especially does he insist on the fact that

in it he was introducing a novel style of comedy, an entirely original invention of his own, Clouds 547; supra 1044; infra 1053. This indeed partly accounted for, and excused, the temporary blindness of the audience. It was ὑπὸ τοῦ μὴ γνῶναι καθαρῶς, that they did not at once, παραχρήμα, appreciate the peculiar merits of the new philosophic drama. And he seems to imply that the time will soon come, if it has not already arrived, when they will fully acknowledge their mistake. Meanwhile the poet's claims have always been recognized by those who understand the subject, παρὰ τοῖσι σοφοῖς, the tribunal to which he invariably appeals, οὐ προδώσω τοὺς δεξιούς ὑμῶν, Clouds 527.

1050. παρελαύνων] In the very act of passing by. It was not the superior swiftness of his competitors that vanquished him: he was outstripping them,



Which, failing to see in their own true light, ye caused to fade and wither away.  
 And yet with many a deep libation, invoking Bacchus, he swears this day  
 That never a man, since the world began, has witnessed a cleverer comedy.  
 Yours is the shame that ye lacked the wit its infinite merit at first to see.  
 But none the less with the wise and skilled the bard his accustomed praise will get,  
 Though when he had distanced all his foes, his noble Play was at last upset.

BUT O FOR the future, my Masters, pray  
 Show more regard for a genuine Bard  
 Who is ever inventing amusements new  
 And fresh discoveries, all for you.  
 Make much of his play, and store it away,  
 And into your wardrobes throw it  
 With the citrons sweet: and if this you do,

when his chariot broke down under one of those *τύχαι θραυσάντρες* so common in Hellenic chariot-races.

1056. *κιβωτοῦς*] *Wardrobes, chests.* "In men's houses," says St. Chrysostom (Hom. xxxii in Matth. 373 D), "the *κιβώτιον* contains changes of raiment; in the House of God it contains alms for the poor." (And again, commenting on St. Paul's commendation of the good deeds of Phoebe and Priscilla, he says, "See here a woman's true adornments, not laid away *ἐν κιβωτίῳ*, but laid up as a treasure in Heaven." Hom. xxx in Rom. 742 D. And again, "Is it not madness to fill your *κιβώτια* with changes of raiment, and yet to spare nothing for a man made in the image and likeness of God, though you see him naked, and shivering with cold." Hom. xxi in 1 Cor. 186 E.)

1057. *μήλων*] That is, I suppose, *citrons, μήλα Περσικά* or *Μηδικά*. For in

old times citrons were very commonly placed in wardrobes, to preserve the clothes from moths and the like. Theophrastus (Hist. Plant. iv. 4) says of the citron, *τὸ μῆλον οὐκ ἐσθίεται μὲν, εὖοσμον δὲ πάνν, καὶ αὐτὸ καὶ τὸ φύλλον τοῦ δένδρου, κἂν εἰς ἱμάτια τεθῇ τὸ μῆλον, ἀκοπα διατηρεῖ*. Athenaeus (iii. 26) adds that even to recent days men were in the habit of laying up citrons *ἐν ταῖς κιβωτοῖς μετὰ τῶν ἱματίων*. Pliny (Nat. Hist. xii. 7) says, "odore praececellit foliorum, qui transit in vestes una conditus, arcetque animalium noxia." And Macrobius (Saturn ii. 15) quotes Oppius as saying *de citreo*, "est autem odoratissimum; ex quo interjectum vesti tineas necat." He also cites the phrase "*citrosam vestem*" from Naevius, and adds (but this is questionable) that in Homer *θύον* means the citron, and *εἴματα θυώδεα* clothes so scented and preserved.

κὰν ταῦτα ποιῆθ', ὑμῖν δι' ἔτους  
τῶν ἱματίων  
ὀζήσει δεξιότητος.

- ὦ πάλαι ποτ' ὄντες ἡμεῖς ἄλκιμοι μὲν ἐν χοροῖς, 1060  
ἄλκιμοι δ' ἐν μάχαις,  
καὶ κατ' αὐτὸ δὴ μόνον τοῦτ' ἄνδρες ἄλκιμώτατοι,  
πρίν ποτ' ἦν, πρίν ταῦτα· νῦν δ'  
οἵχεται, κύκνου τέ γε πολιώτεραι δὴ  
αἰδ' ἐπανθοῦσιν τρίχες. 1065  
ἀλλὰ κακ τῶν λειψάνων δεῖ  
τῶνδε ῥώμην νεανικὴν σχεῖν·  
ὥς ἐγὼ τοῦμὸν νομίζω  
γῆρας εἶναι κρεῖττον ἢ πολ-  
λῶν κικίννους νεανίων καὶ  
σχῆμα κεύρυπρωκτίαν. 1070

εἰ τις ὑμῶν, ὦ θεαταί, τὴν ἐμὴν ἰδὼν φύσιν

1060. ὦ πάλαι] The Pnigos, so called because the speaker was expected to deliver it in one rapid unbroken run, without pausing to take breath (see the note on 1009 supra), terminates with the word *δεξιότητος*; and the Chorus now turn from the poet's affairs, and speak of themselves in their own dramatic character, recalling in the strophe, epirrhema, and antistrophe, the long-

past glories of their youth The Scholiast refers to the proverb (twice repeated in the *Plutus*) *πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι*; and Florent Chretien to the famous triplet sung, we are told, at Spartan festivals, "*Ἀρμυρὸς πόκ' ἦμες ἄλκιμοι νεανῖαι κ.τ.λ.*" (Plutarch, *Lycurgus*, chap. 21), which may be roughly and imperfectly rendered as follows:

OLD MEN. We once were strong and mighty men of war.  
MEN. You once were strong and mighty, BUT WE ARE.  
BOYS. But we'll one day be stronger, mightier far.

1062. τοῦτο] The pronoun is used, as Seager observes, *δεικτικῶς*, the speaker pointing to the sting, which, as he is

about to explain, is neither more nor less than the symbol of the *Μαραθωνομάχαι*. In the MSS. and the early editions

Your clothes will be fragrant, the whole year through,  
With the volatile wit of the Poet.

O OF OLD renowned and strong, in the choral dance and song,  
In the deadly battle throng,  
And in this, our one distinction, manliest we, mankind among!  
Ah, but that was long ago:  
Those are days for ever past:  
Now my hairs are whitening fast,  
Whiter than the swan they grow.  
Yet in these our embers low still some youthful fires must glow.  
Better far our old-world fashion,  
Better far our ancient truth,  
Than the curls and dissipation  
Of your modern youth.

Do you wonder, O spectators, thus to see me spliced and braced,

the last word of this line was written *μαχιώτατοι*, which does not accord with the metre; and Bentley proposed to substitute either *ἀλκιμώτατοι* or *ἀνδρικώτατοι*. The former word, which was independently suggested by Porson, is generally adopted, is slightly nearer the MS. reading, and is more consonant to the two preceding lines: yet *ἄνδρες ἀνδρικώτατοι* as applied to *wasps* would be in the genuine Aristophanic vein: see *infra* 1077, 1090.

1063. *πρὶν ποτ' ἦν*] In Eurip. *Troades* 582 Andromache says, *Πρὶν ποτ' ἦμεν, fuimus Troes. Δίδυμός φησιν ὡς παρῴδησε ταῦτα ἐκ τῶν τοῦ Τιμοκρέοντος τοῦ Ῥοδίου*.—Scholiast. The parody, or quotation, is probably continued through the next

line or two. *δὴ* seems to be a particle of time, as if *ἤδη*.

1068. *τοῦμὸν γῆρας*] We veterans of the Persian war must show what we can do: for old as we are we count ourselves of greater value than a whole shoal of your modern youths, with their curls and their immoralities.

1071. The Epirrhema contains a description of the battle of Marathon, a scene which was always present to the mind of Aristophanes, as exemplifying the generous self-devotion, the Panhellenic heroism, of Athens in days gone by. Nor is the description unworthy of the theme. Even Aeschylus, the soldier-poet, as M. Villemain truly observes in his *Essai sur la poésie lyrique*, has left



εἶτα θανμάζει μ' ὀρῶν μέσον διεσφηκωμένον,  
 ἥτις ἡμῶν ἐστὶν ἡ 'πίνοια τῆς ἐγκεντρίδος,  
 ῥαδίως ἐγὼ διδάξω, "κἂν ἄμουσος ἦ τὸ πρὶν."  
 ἐσμὲν ἡμεῖς, οἷς πρόσσεστι τοῦτο τοῦρροπύγιον,  
 Ἀττικοὶ μόνοι δικαίως ἐγγενεῖς αὐτόχθονες,  
 ἀνδρικώτατον γένος καὶ πλεῖστα τήνδε τὴν πόλιν  
 ὠφελῆσαν ἐν μάχαισιν, ἡνίκ' ἦλθ' ὁ βάρβαρος,  
 τῷ καπνῷ τύφων ἅπασαν τὴν πόλιν καὶ πυρπολῶν,

1075

us no nobler reminiscence of the Persian wars than the battle scene before us, a strain instinct with the spirit and fire of Tyrtaeus. It is probable that the History of Herodotus had just been given to the public; and Aristophanes has caught not only the tone, but the very phraseology, in which the story of the two Persian invasions is told in that greatproseepic. The dicastsare, throughout the Play, represented as the survivors of the Persian war; but in making them actually present at the battle of Marathon, sixty-eight years before the date of the Wasps, Aristophanes (as is frequently elsewhere his practice) is treating his Chorus as types rather than as individuals, and attributing to them actions in which they could personally have taken no part. "Solet enim comicus," as Bergler remarks at Lys. 665, "choro senum tribuere quae longe antecesserunt aetatem illorum hominum." Meineke, contrary to all authority and probability, omits the sixth line of the

Epirrhema, and the fourteenth of the Antepirrhema, so reducing each system to 19 lines: but in fact these systems invariably consist of an even number of lines: usually 16 (Acharnians, Knights twice, Peace, Birds twice, Thesmophoriazusae); 20 here and in the Clouds and the Frogs.

1073. ἥτις] So Bentley and the later editions, rightly. ἥτις depends upon διδάξω, and Hirschig appropriately refers to 519, 520 supra, διδάξων ἥτις ἡ τιμή 'στί σοι. The old reading was ἡ τις, supposed to depend on θανμάζει. For ἐπίνοια, the meaning, cf. Peace 127.

1074. κἂν ἄμουσος ἦ τὸ πρὶν] They are adapting one of the many Euripidean γῶμαι which seem to have made an immediate impression on the popular mind, and to have passed at once into general currency, as proverbial sayings. The passage in question occurs in his Stheneboea (Wagner, Fragm. Poet. Trag. ii. 664), Μουσικὸν δ' ἄρα Ἔρως διδάσκει κἂν ἄμουσος ἦ τὸ πρὶν.

Love will make a man a poet,  
 Though he were unskilled before.

See Bentley (Epistle to Mill), who cites the various passages in which allusion is

made to these lines. Plato (Symp. 196 E) puts a manifest reference to them into

Like a wasp in form and figure, tapering inwards at the waist?  
 Why I am so, what's the meaning of this sharp and pointed sting,  
 Easily I now will teach you, though you "knew not anything."  
 We on whom this stern-appendage, this portentous tail is found,  
 Are the genuine old Autochthons, native children of the ground;  
 We the only true-born Attics, of the staunch heroic breed,  
 Many a time have fought for Athens, guarding her in hours of need;  
 When with smoke and fire and rapine forth the fierce Barbarian came,

the mouth of Agathon, *pās γούν ποιητῆς γίγνεται κἂν ἄμουσος ἢ τὸ πρὶν, οὐδ' ἂν Ἑρως ἀφῆται*. They are thrice cited by Plutarch (de Pyth. Orac. 405 F; Quaest. Symp. 622 C; Amator. 762 B), and are found in other writers.

1076. *ἐγγενεῖς αὐτόχθονες*] The cherished belief of the Athenians that they were the indigenous population of Attica, *γῆγενεῖς αὐτόχθονες*, sprung from the soil, Lysistr. 1082 (like snails and grasshoppers, said Antisthenes the Cynic, bitterly, Diog. Laert. vi. 1. 1), furnished an additional incentive to their efforts in defence of their native land, a land which they regarded not as a step-mother or adopted parent, but as the very mother who bare them. Plato (Menexenus, chap. 6, to which Mr. Green refers) eulogizes her dead warriors as men who had not lived as strangers in a strange country, *ἀλλ' αὐτόχθονας καὶ τῷ ὄντι ἐν πατρίδι οἰκοῦντας καὶ ζῶντας, καὶ τρεφόμενους οὐχ ὑπὸ μητρυνῆς ὡς ἄλλοι, ἀλλ' ὑπὸ μητρὸς τῆς χώρας ἐν ἣ ὄκου, καὶ νῦν κείσθαι τελευτήσαντας ἐν οἰκείοις τόποις τῆς τεκούσης*.

1078. *ὁ βάρβαρος*] *τὴν ἐν Μαραθῶνι κατὰ τοῦ Δαρείου νίκην λέγει*.—*συνεχῶς εἰσαίγονται τῶν Μηδικῶν μνημῆνοί, ὥστε τὰ*

*γενόμενα, παίδων ὄντων, ἐαυτοῖς ἀνατιθέναι ἐπὶ τῷ τοῦς νέους καταπλήττεσθαι*.—Scho-liast. The narrative which Herodotus gives of the battle of Marathon (vi. 112, 113) is full of similarity, verbal and otherwise, to the description before us.

1079. *καπῶ τύφων*] He uses language applicable to the smoking-out of wasps, supra 457. With *πυρπολῶν* Bergler aptly compares Hdt. viii. 50 *ἐλήλυθεν ἀνὴρ Ἀθηναῖος ἀγγέλλον ἥκειν τὸν Βάρβαρον ἐς τὴν Ἀττικὴν, καὶ πᾶσαν αὐτὴν πυρπολίεσθαι*. Cf. Id. viii. 53; ix. 13. Herodotus is speaking of the Second invasion, when Athens was actually committed to the flames: but, no doubt the same fate would have awaited her in the First, had her citizens been defeated at Marathon. The first armament had been dispatched for the special purpose of wreaking the Great King's vengeance on the audacious little Republic which had dared to defy his power (Hdt. vi. 94); and its track across the Aegean had been marked by the flames of burning cities and temples, and all the horrors of slavery (Hdt. vi. 96, 101). The accidental similarity of sound makes *ἀνθρώγια* a very happy substitute for *Ἀθῆνας*.

ἐξελεῖν ἡμῶν μενοινῶν πρὸς βίαν τάνθηρνια. 1080  
 εὐθέως γὰρ ἐκδραμόντες σὺν δόρει σὺν ἀσπίδι  
 ἔμαχόμεσθ' αὐτοῖσι, θυμὸν ὀξύνην πεπωκότες,  
 στὰς ἀνὴρ παρ' ἀνδρ', ὑπ' ὀργῆς τὴν χελύνην ἐσθίων.  
 ὑπὸ δὲ τῶν τοξευμάτων οὐκ ἦν ἰδεῖν τὸν οὐρανόν.  
 ἀλλ' ὅμως ἀπεσάμεσθα ξὺν θεοῖς πρὸς ἐσπέραν. 1085

1081. εὐθέως γὰρ ἐκδραμόντες] So eager were they to meet the foe, that they left the city, and issued out against him: so eager, when they met him, were they to attack, that contrary to all Hellenic precedent they charged at a run: οἱ Ἀθηναῖοι, says Herodotus, vi. 112, δρόμῳ ἔντο ἐς τοὺς βαρβάρους· οἱ δὲ Πέρσαι ὀρέωντες δρόμῳ ἐπίοντας, παρεσκευάζοντο ὡς δεξόμενοι· μανίην τε τοῖσι Ἀθηναίοις ἐπέφερον, ὀρέωντες—δρόμῳ ἐπειγομένους.—πρῶτοι μὲν γὰρ Ἑλλήνων πάντων δρόμῳ ἐς πολεμίους ἐχρήσαντο, πρῶτοι δὲ ἀνέσχοντο ἐσθῆτά τε Μηδικὴν ὀρέωντες καὶ τοὺς ἄνδρας ταύτην ἐσθημένους. So rapid was their advance, that according to Justin (ii. 9) the invaders had not even time to discharge their arrows, before the Athenians were upon them, “citato cursu ante jactum sagittarum ad hostem venerunt.” The expression σὺν δόρει σὺν ἀσπίδι is repeated in Peace 357. The spear was the representative weapon of the Hellenic, as the bow of the Oriental combatants. See infra 1084.

1082. θυμὸν ὀξύνην] Always ὀξύθυμοι (see the note on 1105 infra), they were now moreso than ever: they had imbibed, as it were, an extra draught of pugnacity. But there is also beyond a doubt, as Florent Chretien saw, an allusion

here to wasps which had sipped (πεπωκότες) the dew from the pungent thyme; a play on the words θυμός and θύμος, see the note on 878 supra.

1083. χελύνην] χελύνη, τὰ χεῖλη.—Hesychius. It means either lip indifferently; for the words τὸ ἄνω χεῖλος in Suidas are manifestly nothing more than an explanation of the phrase τὴν ὑπερφάν χελύνην which he is citing from Theophylact, and which of itself is sufficient to show that χελύνη standing alone does not necessarily signify the upper lip. Here I suppose it refers principally to the under lip. Bergler cites Homer, Od. i. 381 ὁδὰξ ἐν χεῖλεσι φύντες: Tyrtæus ii. 22 (Gaisford's Poetae Minores Graeci) χεῖλος ὁδοῦσι δακῶν, and Eur. Bacch. 621 χεῖλεσιν διδοῦς δδόντας.

1084. τοξευμάτων] The bow was the national weapon of the Persians (ἡ μάχη αὐτέων ἐστὶ τοιήδε, τόξα καὶ αἰχμὴ βραχέα, Hdt. v. 49. τόξα μεγάλα, οἷστον δὲ καλαμίνους, Id. vii. 61, and elsewhere): and from their fifth to their twentieth year they were trained especially to acquire three accomplishments, viz. to ride, to use the bow, and to speak the truth (Hdt. i. 136). Their broken arrow-heads are still found in the sandy soil



Eager to destroy our wasps-nests, smothering all the town in flame,  
 Out at once we rushed to meet him : on with shield and spear we went,  
 Fought the memorable battle, primed with fiery hardiment ;  
 Man to man we stood, and, grimly, gnawed for rage our under lips.  
 Hah ! their arrows hail so densely, all the sun is in eclipse !  
 Yet we drove their ranks before us, ere the fall of eventide :

which forms the great barrow over the Marathonian dead : see the note on 711 supra. And the battle-scene is graphi-

cally depicted in Childe Harold ii. 90, as

The flying Mede, his shaftless broken bow,  
 The fiery Greek, his red pursuing spear.

(Aeschylus, in the Persae, repeatedly draws attention to the contrast between the Persian bow and the Hellenic spear. The Great King, he says, *ἐπάγει δουρι-*

*κλύτοις ἀνδράσι τοξόδαμον* "Aῤῥη (lines 87, 88). The Chorus are full of anxiety to hear the result of the battle

*πύτερον τόξου ῥῦμα τὸ νικῶν,  
 ἢ δορικράνου  
 λόγχης ἰσχυρὸν κεκράτηκεν.* (149, 150.)

And Atossa, questioning them about the Hellenic mode of warfare, *πότερα γὰρ τοξουλκὸς αἰχμή διὰ χειρῶν αὐτοῖς πρέπει ;* receives for answer *οὐδαμῶς ἔγχε σταδαῖα καὶ φεράσπιδες σαγαί* (241, 242). The *Μήδαιοι ἀγκυλότοξοι*, as Pindar calls them, stamped their coins with the figure of an archer, Plutarch, Agesilaus, chap. 15, Artaxerxes, chap. 20, and long retained their pre-eminence in the use of the bow.) Aristophanes is referring, as the Scholiast observes, to the famous dialogue which took place before the fighting commenced at Thermopylae: when the Trachinians declared *ὥς, ἐπεὶ οἱ βάρβαροι ἀπιέωσι τὰ τοξεύματα, τὸν ἥλιον ὑπὸ τοῦ πλήθεος τῶν οἰστῶν ἀποκρύπτουσι*, and the Spartan merely rejoined, "That is well ; we shall fight in the shade." See Hdt. vii. 226.

1085. *ἐσπέραν*] "That evening was introduced into the scenery of the Athenian recollections of Marathon, just as the Aurora and Hesperus sculptured on the column of Trajan in his Forum at Rome, enter into the representations of his victories, being the symbols of times of day in which those victories were achieved. The hour of the day combined with the local bearings of the plain of Marathon may have conduced much to the success of the Athenians. The sun would then have streamed in full dazzling radiance, so remarkable in the sunsets of Greece, on the faces of their adversaries, and against it the conical tiara of the Persians would have offered little protection."—Wordsworth's Athens and Attica, chap. vi. *πρὸς ἐσπέραν*, towards evening.

γλαῦξ γὰρ ἡμῶν πρὶν μάχεσθαι τὸν στρατὸν διέπτατο.  
 εἶτα δ' εἰπόμεσθα θυννάζοντες εἰς τοὺς θυλάκους,  
 οἱ δ' ἔφευγον τὰς γνάθους καὶ τὰς ὀφρῦς κεντούμενοι·  
 ὥστε παρὰ τοῖς βαρβάροισι πανταχοῦ καὶ νῦν ἔτι  
 μῆδ' ἂν Ἀττικῷ καλεῖσθαι σφηκὸς ἀνδρικώτερον.

1090

ἄρα δεινὸς ἦ τόθ' ὥστε πάντα μὴ δεδοικέναι,  
 καὶ κατεστρεψάμην  
 τοὺς ἐναντίους, πλέων ἐκέισε ταῖς τριήρεσιν.

1086. γλαῦξ] To an ancient Athenian the apparition of a γλαῦξ, the little steely-eyed owl of Pallas, was the best of all possible auguries. And even a modern Athenian expects good luck, if one of these birds chance to settle on his house, Dodwell's Tour ii. 44. The Scholiast says that this harbinger of victory did actually appear to the army at Marathon, φασὶ δὲ κατὰ τὸ ἀληθές γλαῦκα διαπτάσθαι, τὴν νίκην τοῖς Ἀθηναίοις ἐπαγγέλλουσαν. And Plutarch records a similar tradition with respect to the naval engagements in the straits of Salamis, λέγεται ὑπὸ τινῶν—γλαῦκα ὀφθῆναι διαπετομένην ἐπὶ τὰ δεξιὰ τῶν νεῶν καὶ τοῖς καρχησίοις ἐπικαθίζουσιν· διὸ δὴ καὶ μάλιστα προσέθεντο τῇ γνώμῃ [τοῦ Θεμιστοκλέους] καὶ παρεσκεύαζοντο ναυμαχίῃσιν. —Themist. chap. 12. The effect which such an omen, occurring on the eve of conflict, might be expected to produce on the Hellenic mind is strikingly illustrated by the device which Agathocles employed before fighting his first battle on the soil of Africa. Observing that his soldiers were despondent and downhearted, he let loose a number of γλαῦκες to fly amidst the camp: the troops be-

lieved that they beheld a visible symbol of the divine presence: they awaited the onset of the enemy with cheerful alacrity: and to this stratagem the historian attributes in great measure the successful result which ensued. Ὁρῶν δὲ τοὺς στρατιώτας καταπεληγμένους τὸ πλῆθος τῆς βαρβαρικῆς ἵππου καὶ δυνάμεως, ἀφήκεν εἰς τὸ στρατόπεδον κατὰ πλείονας τόπους γλαῦκας, ἃς ἐκ χρόνου παρεσκεύαστο πρὸς τὰς ἀθυμίας τῶν πολλῶν. Αἷται δὲ διὰ τῆς φάλαγγος πετόμεναι καὶ προσκαθίζουσαι ταῖς ἀσπίσι καὶ τοῖς κράνεσιν εὐθαρσεῖς ἐποίουν τοὺς στρατιώτας, ἐκάστων οἰωνιζομένων διὰ τὸ δοκεῖν ἱερὸν εἶναι τὸ ζῶον τῆς Ἀθηνᾶς. Ταῦτα δὲ, καίπερ ἂν τισι δόξαντα κενὴν ἔχειν ἐπίνοιαν, πολλὰκις αἰτία γίνεται μεγάλων προτερημάτων· ὃ καὶ τότε συνέβη γενέσθαι. Ἐμπεσόντος γὰρ εἰς τὰ πλῆθη θάρρους, καὶ διαδοθέντων λόγων ὥς τὸ θεῖον αὐτοῖς φανερώς προσημáνει νίκην, παραστατικώτερον τὸν κίνδυνον ὑπέμειναν.—Diod. Sic. xx. 11. But on no minds would Athene's symbol exercise so powerful an influence as on those of Athene's people, especially in this hour of peril. The national tradition ascribed to the national goddess no inconsiderable share in the glories of the day: and her figure,

As we closed, an owl flew o'er us, and the Gods were on our side!  
 Stung in jaw, and cheek, and eyebrow, fearfully they took to flight,  
 We behind them, we harpooning at their slops with all our might:  
 So that in barbarian countries, even now the people call  
 Attic wasps the best, and bravest, yea, the manliest tribe of all!

MINE WAS then a life of glory, never craven fear came o'er me  
 Every foeman quailed before me  
 As across the merry waters, fast the eager galleys bore me.

together with that of Heracles, the local Marathonian hero, occupied a conspicuous position in the battle frescoes of the Poecile (Paus. i. 15).

1087. *θυλάκους*] This word, which properly meant sacks or bags, was used contemptuously to designate the loose wide trousers (slops) then, as now, worn by Orientals. Their real name was *ἀναξυρίδες*. *ἀναξυρίδας ἔχοντες ἔρχονται* [οἱ βάρβαροι] *ἐς τὰς μάχας*.—Hdt. v. 49; vii. 61, &c. They may still be seen pictured on the frieze representing the battle of Marathon, which formerly belonged to the Temple of Victory, and is now in the British Museum. See Leake's Athens ii. 226, note. The Athenians can deride the *ἑσθῆτα Μηδικήν* now, but the mere sight of it used, before the battle of Marathon, to strike terror into the hearts of their forefathers. See the note on 1081 supra. The Scholiast explains *θυννάζοντες* to mean *κεντρούντες ὡς τοὺς θύνους τοῖς τριόδοις, μεταφορικῶς*, "tridente in eos jacto," Pliny ix. 20. Bergler refers to the corresponding simile in Aesch. Persae 424. With the following line compare Clouds 946.

1090. *ἀνδρικώτερον*] Aristophanes is

fond of applying this epithet to objects other than *ἄνδρες*. It is used of a cock in Birds 1349; of Lysistrata, in Lys. 1108; of the women generally in Thesm. 656, and so on. And see Lys. 549.

1091. *πάντα μὴ δεδοικέναι*] This is certainly a somewhat quaint mode of saying that the speaker was afraid of nothing: and Hirschig's *πάντας ἔμε δεδοικέναι* would express an equivalent idea, in very much simpler language: and cf. Knights 1112. But the reading in the text is supported by the uniform authority of all the MSS.; and the mere singularity of an expression affords no sufficient ground for suspecting its genuineness; especially in lyrical passages such as these, where Aristophanes is, as often as not, adopting some popular phrase for the very sake of its quaintness.

1093. *πλέον ἐκείσε*] Sailing *thither*, that is, to the country *τῶν ἐναντίων*, not (as in the battle just described) awaiting their onset *here*. They are now reverting to the second stage of the Persian war, to those scenes of adventure in which they are, throughout the Play, represented as having borne a part:



οὐ γὰρ ἦν ἡμῖν ὅπως ῥῆσιν εὖ λέγειν ἐμέλλομεν τότ', οὐδὲ συκοφαντήσιν τινὰ φροντῖς, ἀλλ' ὅστις ἐρέτης ἔ- σοιτ' ἄριστος. τοιγαροῦν πολ- λὰς πόλεις Μήδων ἐλύοντες, αἰτιώτατοι φέρεσθαι τὸν φόρον δεῦρ' ἐσμέν, ὃν κλέ- πτουσιν οἱ νεώτεροι.	1095         1100
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when the tide of Oriental invasion had been finally rolled back, and Hellenic triremes, under the leadership first of the Spartan king, and then of Aristides, Cimon, and other illustrious Athenians, were in *their* turn crossing the Aegean, and attacking the Persians at home. The result of their expedition is accurately summed up in the following lines, viz. (1) we captured many cities of the Medes; and (2) we obtained the φόρος for Athens. It was in fact for the purpose of this counter-invasion that the Athenian confederacy was first organized, and the φόρος assessed by Aristides: see the note on 657 *supra*. And with its aid the towns which Persian garrisons yet held on the coasts of Thrace and the westerly shores of Asia Minor were successively captured, and the neighbourhood of the Aegean freed from the presence of the foe.

1094. οὐ γὰρ ἦν] τὸ φροντῖς ἐνταῦθα *συνάπτεται*, says the Scholiast, rightly. The construction is οὐ γὰρ φροντῖς ἦν ἡμῖν. The two infinitives λέγειν and συκοφαντήσιν both depend on ἐμέλλομεν.

1096. συκοφαντήσιν] This was the

natural corollary of an ability ῥῆσιν εὖ λέγειν. For συκοφαντοῦσιν, εἰν δυνατοὶ ᾧσι λέγειν, says Plato, *Rep.* ix. 575 B. τῶν νέων αἱ διατριβαὶ οὐκ ἐν τοῖς γυμνασίοις ἀλλ' ἐν τοῖς δικαστηρίοις εἰσὶ, καὶ στρατεύονται μὲν οἱ πρεσβύτεροι, δημηγοροῦσι δὲ οἱ νεώτεροι.—Andocides *contra Alcibiadem* 32. 2.

1097. ἐρέτης ἄριστος] Some may see in this statement another point of resemblance (in addition to those noticed by Mr. Disraeli in *Lothair*) between the education of an ancient Athenian, and that of a modern English gentleman.

1098. Μήδων] Such were Sestos (*Hdt.* ix. 114–19, *Thuc.* i. 89), Byzantium *supra* 236), and the cities of Cyprus (ἐστράτευσαν ἐς Κύπρον καὶ αὐτῆς τὰ πολλὰ κατεστρέψαντο καὶ ὕστερον ἐς Βυζάντιον, Μήδων ἐχόντων, *Thuc.* i. 94). Such was Eion (*Hdt.* vii. 107; Ἡῶνα Μήδων ἐχόντων πολιορκία εἶλον, Κίμωνος τοῦ Μιλιτιάδου στρατηγούντος, *Thuc.* i. 98), memorable for the self-devotion of the Persian governor. Cimon, says Plutarch (*Cimon*, chap. 12, cf. *Id.* chaps. 7 and 9), left the Persians no time to breathe and recover themselves, but following close after

'Twas not then our manhood's test,  
 Who can make a fine oration?  
 Who is shrewd in litigation?  
 It was, WHO CAN ROW THE BEST?

Therefore did we batter down many a hostile Median town.

And 'twas we who for the nation  
 Gathered in the tribute pay,  
 Which the younger generation  
 Merely steal away.

them as they drew off from Hellas, τὰ μὲν ἐπύρθει καὶ κατεστρέφετο, τὰ δὲ ἀφίστη καὶ προσήγετο τοῖς Ἑλλήσιν, ὥστε τὴν ἀπ' Ἰωνίας Ἀσίαν ἄχρι Παμφυλίας παντάσῃ Περσικῶν ὅπλων ἐρημῶσαι. After his death, continues his biographer (chap. 19), the Hellenes did no great deed against the barbarians, but, impelled by demagogues and disturbers of the peace, wasted their strength in intestine conflicts. It is perhaps hardly necessary to observe that the terms "Mede" and "Persian" were employed indifferently by Hellenic writers to designate their Eastern antagonist.

1099. φέρεσθαι φόρον] *That the tribute comes in.* The contrast between the former generation who garnered in for Athens her imperial revenue, and the present generation who waste and misapply it, is again enforced in Lysist. 651-5, to which Mitchell refers. Here the speaker is alluding to the disclosures which Bdelycleon had made, supra 657-66, &c.

1100. κλέπτουσιν] See supra 554. The dishonesty of Athenian officials had

become a byword: charges of peculation are everywhere brought against them in Athenian literature. I will merely cite the playful badinage which passed between Xenophon and Cheirisophus, whilst the Ten Thousand were retreating through the snows of Armenia. The generals are in consultation about stealing a march, and occupying by stealth the side of a mountain pass, and Xenophon is explaining how he thinks it can best be done, when he suddenly checks himself and says, "But why do I give an opinion about stealing, ἀτὰρ τί ἐγὼ περὶ κλοπῆς συμβάλλομαι; you Spartans, I understand, are trained to steal from your youth up: now then show your training, and steal a march without being caught and beaten." "Ay, ay," replies Cheirisophus, "but I too have heard say that you Athenians are wondrous handy at stealing public property, δεινοὺς κλέπτειν τὰ δημόσια, and the best of you steal the most, if so be that your leaders are the best of you: so you had better show *your* training, I think."—Anab. iv. 6.

πολλαχοῦ σκοποῦντες ἡμᾶς εἰς ἅπανθ' εὐρήσετε  
 τοὺς τρόπους καὶ τὴν δίκαιαν σφηγὶν ἐμφερεστάτους.  
 πρῶτα μὲν γὰρ οὐδὲν ἡμῶν ζῶον ἡρεθισμένον  
 μάλλον ὀξύθυμόν ἐστιν οὐδὲ δυσκολώτερον·  
 εἶτα τᾶλλ' ὅμοια πάντα σφηγὶ μηχανώμεθα.  
 ξυλλεγέντες γὰρ καθ' ἑσμούς, ὥσπερ εἰ τάνθρηνια,  
 οἱ μὲν ἡμῶν οὐπερ ἄρχων, οἱ δὲ παρὰ τοὺς ἑνδεκα,  
 οἱ δ' ἐν ᾧδείῳ δικάζουσ', οἱ δὲ πρὸς τοῖς τειχίοις,

1105

1102. The Epirrhema taught us that the stinging wasp was no unfit emblem of the Chorus in their fiery and aggressive youth, when they turned to flight the armies of Persia. The Antepirrhema is designed to show that old and feeble as they have now become, there is yet much in their dicastic life and habits to remind the observer of that irritable and

gregarious insect.

1105. *ὀξύθυμον*] The same epithet is applied to the dicasts supra 406, 455, and they are styled *σφήκες ὀξυκάρδιοι* supra 430. And compare *θυμὸν ὀξίνην* supra 1082, and the note there. In his famous panegyric on the Areopagus (Eum. 674), Aeschylus describes that tribunal as being

κερδῶν ἄθικτον  
 αἰδοῖον, ΟΞΥΘΥΜΟΝ, εὐδόντων ὕπερ  
 ἐγρηγορὸς φρούρημα.

They who with Stanley, Blomfield, and others translate the words *εἴτε δημόθρους ἀναρχία βουλὴν καταρρίψειεν* (Aesch. Ag. 852), *si consilium projectum inirent* (instead of *si senatum deicerent*), on the ground that there would have been no senate at Argos in Agamemnon's time, must surely have forgotten that, in writing the Trilogy, the mind of Aeschylus was possessed with an active political purpose; viz. the support of the βουλὴ of Areopagus against what was in his view *δημόθρους ἀναρχία*. As to *δύσκολον*, see the note on 1356 infra.

1108. *ἄρχων*] Groups of dicasts might be seen in the early morning, wending

their way along the streets of Athens in the direction of their several places of business. Four such places are specified here: (1) *Where the Archon is*, supra 304. Unless this refers exclusively to the Archon Eponymus (which is hardly probable), it would seem to comprehend all the ten ordinary dicasteries; each of which had for its president one of the Nine Archons, or their official secretary. The remaining localities appear to belong to special tribunals, summoned for special purposes. (2) *To the Eleven*. These officers were at the head of the police arrangements at Athens. To them, as to our sheriffs, belonged the



YOU WILL find us very wasplike, if you scan us through and through,  
 In our general mode of living, and in all our habits too.  
 First, if any rash assailant dare provoke us, can there be  
 Any creature more vindictive, more irascible than we?  
 Then we manage all our business in a waspish sort of way,  
 Swarming in the Courts of Justice, gathering in from day to day,  
 Many where the Eleven invite us, many where the Archon calls,  
 Many to the great Odeum, many to the city walls.

custody and execution of condemned criminals. (Plato's *Apology*, chap. 27; *Phaedo*, chap. 65, &c.). And cases of theft, highway robbery, kidnapping, and the like were under their peculiar jurisdiction. Suidas s. v. *ἔνδεκα* says, 'Ἀρχὴ ἐν Ἀθήναις ἐπιμελουμένη τῶν ἐν τῷ δεσμωτηρίῳ κατακρίτων' ἐφ' ἣν ἀνήγοντο οἱ κλέπται καὶ οἱ ἀνδραποδισταί. And it seems that unless the culprits pleaded guilty, a court of dicasts was summoned to try them in the Parabystum under the superintendence of the Eleven. ἡ τῶν ἔνδεκα ἀρχὴ τοὺς μὲν ὁμολογοῦντας ἀνδραποδιστὰς καὶ λωποδύτας θανάτῳ ἐκόλαζον, τοὺς δὲ ἀρνούμενους εἰς δικαστήριον εἰσῆγον. —Scholiast. ἐν τῷ Παραβύστῳ οἱ ἔνδεκα ἐδίκασον.—Pollux viii, segm. 121, Harpocration, Photius, Suidas s. v. *Παράβυστον*. (3) *In the Odeum*. Here was held the *σίτου δίκη*, a suit by a wife against a husband for permanent alimony. τὰς ἐπὶ τῇ σίτῃ δίκας ἐν ᾧδεῖρ ἐδίκασον σίτος δὲ ἐστὶν αἱ ὀφειλόμεναι τροφαί.—Pollux viii, segm. 33. In Demosthenes *adv. Neaeram*, p. 1362, the law on the subject is stated. Phrastor had put away Strybele (Neaera's daughter), and thereupon Stephanus, as her guar-

dian or next friend (*κύριος*), brings against him an action of this description. Λάχοντος δὲ τοῦ Στεφάνου αὐτῷ δίκην σίτου εἰς ᾧδεῖον τῆς προικὸς κατὰ τὸν νόμον ὃς κελεύει εἰς ἀποπέμψην τὴν γυναῖκα, ἀποδιδόναι τὴν προῖκα (to restore her marriage portion), εἰς δὲ μὴ, ἐπ' ἐννέα ὀβολοῖς τοκοφορεῖν (to pay interest at 18 per cent.), καὶ σίτου εἰς ᾧδεῖον εἶναι δικάσασθαι ὑπὲρ τῆς γυναικὸς τῷ κυρίῳ κ.τ.λ. There seems no reason to suppose that this was one of the ten ordinary dicasteries. See Fritzsche, *De Sortitione Judicium*, p. 85. (4) *By the Walls*: this is either the Long Walls or the walls of the city. It is not known to what particular tribunal or tribunals these words refer. Hauptmann, *de Andocide*, chap. viii (see Reiske's *Oratores Graeci*, vol. viii, p. 601), applies them to a Theseum near the Long Walls; but we have in fact no materials for deciding the point. And it is possible that Aristophanes may be referring not to any individual court, but generally, to courts at the extremity of the city; for the purpose of showing, as the Scholiast remarks, that dicasts and dicasteries pervaded Athens everywhere.

ξυμβεβυσμένοι πυκνὸν νεύοντες εἰς τὴν γῆν, μόλις 1110  
 ὥσπερ οἱ σκώληκες ἐν τοῖς κυττάροις κινούμενοι.  
 ἔς τε τὴν ἄλλην δίαίταν ἔσμεν εὐπορώτατοι.  
 πάντα γὰρ κεντούμεν ἄνδρα κάκπορίζομεν βίον.  
 ἀλλὰ γὰρ κηφήνες ἡμῖν εἰσὶν ἐγκαθήμενοι,  
 οὐκ ἔχοντες κέντρον· οἱ μένοντες ἡμῶν τοῦ φόρου 1115  
 τὸν γόνον κατεσθίουσιν, οὐ ταλαιπωρούμενοι.  
 τοῦτο δ' ἔστ' ἁλγιστον ἡμῖν, ἣν τις ἀστράτευτος ὦν  
 ἐκφορῇ τὸν μισθὸν ἡμῶν, τῇσδε τῆς χώρας ὑπερ  
 μήτε κώπην μήτε λόγχην μήτε φλύκταιναν λαβών.  
 ἀλλ' ἐμοὶ δοκεῖ τὸ λοιπὸν τῶν πολιτῶν ἐμβραχὺ 1120  
 ὅστις ἂν μὴ 'χῇ τὸ κέντρον, μὴ φέρειν τριώβολον.

ΦΙ. οὐ τοι ποτὲ ζῶν τοῦτον ἀποδυθήσομαι,

1110. ξυμβεβυσμένοι πυκνὸν] These words are to be construed together: τὸ πυκνὸν πρὸς τὸ ξυμβεβυσμένοι, says the Scholiast: and he explains the line to mean πυκνώσαντες ἑαυτοὺς καὶ κάμψαντες διὰ τὸ γῆρας.

1111. σκώληκες] The action of these septuagenarian dicasts, as they confer together to consider their verdict, is not inaptly compared to the feeble and tardy motion of the grubs within their cells. σκώληξ is the proper word for the grub of the wasp, and κύτταρος is the little hexagonal cell (of which there are many thousands in a single waspsnest) wherein the grub is reared. οἱ ἐκ τῶν μελιττῶν καὶ ἀνθρηγῶν καὶ σφηκῶν, says Aristotle, Hist. Animal, v. 17, ὅταν μὲν νέοι σκώληκες ὦσι, τρέφονται τε καὶ κόπρον ἔχοντες φαίνονται· ὅταν δὲ ἐκ τῶν σκωλήκων εἰς τὴν διατύπωσιν ἔλθωσι, καλοῦνται μὲν νύμφαι τότε, οὐ λαμβάνουσι δὲ τροφήν,

οὐδὲ κόπρον ἔτ' ἔχουσιν, ἀλλὰ περιειργμένοι ἀκινήτίζουσιν, ἕως ἂν αὐξήθωσι· τότε ἐξέρχονται διακόψαντες ὃ καταλήλειπται ὁ κύτταρος.

1114. κηφήνες] The Chorus have already explained that the κέντρον is the symbol of veteran warriors who had served their country in the days gone by. And they now suggest that the dicastic pay and privileges ought to be confined to deserving citizens such as these, and ought not to be extended to idle drones who wear no sting, that is to say, who have never toiled (οὐ ταλαιπωρούμενοι, supra 967) or fought in the service of Athens. Such seems to me the meaning of the passage, and I cannot accede to the view propounded by the Scholiast, and adopted by every commentator, that under the figure of drones the Chorus are describing the demagogues. In my judgement they are speaking of persons

There we lay our heads together, densely packed, and stooping low,  
 Like the grubs within their cells, with movement tremulous and slow.  
 And for ways and means in general we're superlatively good,  
 Stinging every man about us, culling thence a livelihood.  
 Yet we've stingless drones amongst us, idle knaves who sit them still,  
 Shrink from work, and toil, and labour, stop at home, and eat their fill,  
 Eat the golden tribute-honey our industrious care has wrought.  
 This is what extremely grieves us, that a man who never fought  
 Should contrive our fees to pilfer, one who for his native land  
 Never to this day had oar, or lance, or blister in his hand.  
 Therefore let us for the future pass a little short decree,  
*Whoso wears no sting shall never carry off the obols three.*

PHIL. No! No! I'll never put this off alive.

who receive the pay *in the character of dicasts*: see *infra* 1121. The comparison of idlers living on the industry of others with the drones of the hive is common in every literature. The Scholiast cites Hesiod, W. and D. 304, and Mitchell refers to the elaborate allegory of Plato in the eighth Book of the Republic. See

also Hesiod, Theog. 593-8, and Ruhnken's Timaeus sub voc. The participle *ἐγκαθήμενος* is intended to denote the lazy indolence of the drone. "Immunis SEDENS aliena ad pabula fucus," Virgil, Georg. *iv.* 244. In Milton's tragedy, Samson complains that he is fit for nothing

But to sit idle on the household hearth,  
 A burdensome drone.

1115. οὐκ ἔχοντες κέντρον] The male wasp, or drone, has no sting. The κηφήν, says Aristotle, is ἀκεντρος καὶ νοθρός (Hist. Animal. ix. 27. 9). κηφήνές εἰσιν οἱ ἄρσενες τῶν μελισσῶν, οἵτινες οὔτε κέντρα ἔχουσιν οὔτε κηρία ἐργάζονται, ἀλλὰ τὰ τῶν μελισσῶν ἔργα ἐσθίουσι.—Scholiast.

1119. φλύκταιναν] φύσκαν ἐν τῇ χειρὶ ἐκ τοῦ κωπηλατεῖν. — Scholiast. Frogs 236.

1121. μὴ φέρειν τριώβολον] <The opinion of the Chorus is fully confirmed by that of "Sam Slick the Clockmaker"

(chap. 3 ad fin.). After speaking of some men who are too proud to work, he says, "Now the bees know how to sarve out such chaps, for they have their drones too. Well, they reckon its no fun, a making honey all summer, for these idle critters to eat all winter, so they give 'em *Lynch Law*. Their maxim is, and not a bad one neither I guess, *no work, no honey.*"

1122. οὐ τοι] The serious business of the Play is now concluded: and what remains is mere mirth-making without



- ἐπεὶ μόνος μ' ἔσωσε παρατεταγμένον,  
 ὅθ' ὁ βορέας ὁ μέγας ἐπεστρατεύσατο.
- ΒΔ. ἀγαθὸν οἰκας οὐδὲν ἐπιθυμεῖν παθεῖν. 1125
- ΦΙ. μὰ τὸν Δί', οὐ γὰρ οὐδαμῶς μοι ξύμφορον.  
 καὶ γὰρ πρότερον ἐπανθρακίδων ἐμπλήμενος  
 ἀπέδωκ' ὀφείλων τῷ γναφεῖ τριώβολον.
- ΒΔ. ἀλλ' οὖν πεπειράσθω γ', ἐπειδήπερ γ' ἅπαξ  
 ἐμοὶ σεαυτὸν παραδέδωκας εὔ ποιεῖν. 1130
- ΦΙ. τί οὖν κελεύεις δρᾶν με; ΒΔ. τὸν τρίβων' ἄφες.  
 τηνδὶ δὲ χλαῖναν ἀναβαλοῦ τριβωνικῶς.
- ΦΙ. ἔπειτα παῖδας χρὴ φυτεύειν καὶ τρέφειν,  
 ὅθ' οὗτοσί με νῦν ἀποπνίξαι βούλεται;
- ΒΔ. ἔχ', ἀναβαλοῦ τηνδὶ λαβὼν, καὶ μὴ λάλει. 1135
- ΦΙ. τουτὶ τὸ κακὸν τί ἐστι πρὸς πάντων θεῶν;
- ΒΔ. οἱ μὲν καλοῦσι Περσίδ', οἱ δὲ καυνάκην.

any ulterior purpose.—The father and son re-enter, the son endeavouring to persuade his father to discard the mean unfashionable *τρίβων*, the garb of austerity or poverty, and to assume in exchange a flowing and luxurious robe of Persian texture. Hitherto Philocleon has resisted all entreaties *μὴ φορεῖν τριβώνιον* (supra 116); and as he returns to the stage he is still stoutly resisting the proposal.

1124. *ἐπεστρατεύσατο*] σφοδρῶς ἐπῆλθε τοῖς ἡμετέροις μαχασόμενος σώμασιν.—Scholiast. The better to describe the rude assaults of Boreas from which his *τρίβων* had protected him, Philocleon draws upon his military reminiscences, and uses language appropriate to the assault of an invading host, such as *ὅθ' ὁ Βασιλεὺς ὁ μέγας ἐπεστρατεύσατο*. Not that there is here any allusion, as some have

imagined, to the great north wind which nearly sixty years before shattered the ships of Persia on the coasts of Thessaly (Hdt. vii. 188). As in line 11 supra, it is merely the phraseology, and not the incident, which is borrowed from the Persian wars.

1126. *ξύμφορον*] There seems to be an allusion to the philosophic distinction between the *ξύμφορον* and the *ἀγαθόν*, the *utile* and the *bonum*.

1128. *γναφεῖ*] οὐ λυσιτελεῖ μοι, φησὶ, πολυτελεῖ ἀμφιένυσθαι. καὶ γὰρ πρόην ἰχθύδια ἐσθίων ὅπτα, καταστάξαντος ζωμοῦ ἐπὶ τὸ ἱμάτιον, τριώβολον ἔδωκα τῷ γναφεῖ μισθόν, τοῦτεστι τῷ πλύνοντι τὰ ἱμάτια.—Scholiast. Sumptuous apparel would ill accord with his easy life and homely ways. Already, after a debauch on *ἐπανθρακίδες*, he has had to expend a triobol, a whole day's pay, in getting his soiled *τρίβων*

With this I was arrayed, and found my safety,  
In the invasion of the great north wind.

BDEL. You seem unwilling to accept a good.

PHIL. 'Tis not expedient: no by Zeus it is not.

'Twas but the other day I gorged on sprats  
And had to pay three obols to the fuller.

BDEL. Try it at all events: since once for all  
Into my hands you have placed yourself for good.

PHIL. What would you have me do? BDEL. Put off that cloke.  
And wear this mantle in a cloke-like way.

PHIL. Should we beget and bring up children then,  
When here my son is bent on smothering me?

BDEL. Come, take and put it on, and don't keep chattering.

PHIL. Good heavens! and what's this misery of a thing?

BDEL. Some call it Persian, others Caunacès.

cleansed, and how much worse it would be with a costlier garment. Athenaeus (vii. 137), after observing that these little fish were dressed with *ἄλμη*, and citing some lines of Aristophanes on the subject—the passage is quoted in the note on 329 supra—proceeds as follows: *ὡς καὶ ἐν Σφηξίν ὁ αὐτός φησι ποιητής, Καὶ γὰρ πρότερον δις ἀνθρακίδων ἄλμην πίων. The insertion of δις, and the substitution of ἄλμην πίων for ἐμπλήμενος, would certainly give a smoother sense: but the reading is not supported by any Aristophanic MS. Possibly a line may have dropped out of the text between 1127 and 1128.*

· 1130. *παρὰ δέδωκας*] *Placed yourself in my hands, resigned yourself to my will.* Thesm. 213, 217. *ἅπαξ*, “once for all,” by a complete unconditional surrender. “To be insulted by the patron

who feeds you,” says a parasite in Alciphron (iii. 74), “though bad enough, must be endured, when once you have made up your mind to surrender your body to the scorners, for the sake of your ungodly belly, *ἅπαξ ἐκδόμενον τὸ σῶμα τοῖς προσηλακίζουσιν, ἕνεκα τῆς ἀθεμίστου γαστρὸς*, but to be insulted also by his guests, and his men-servants and his maid-servants, this is indeed intolerable.”

1137. *καυνάκην*] The *καυνάκης* was a soft warm Persian robe, which, though new to Philocleon, was probably not uncommon in luxurious establishments. It was a sort of thick woollen wrapper used indiscriminately for a dress (Pollux vii, segm. 58–60), a coverlet to be spread over a banqueting couch (Id. vi, segm. 11), or a bed-covering (Id. x, segm. 123, *οἱ παρὰ Μενάνδρῳ καυνάκαι καὶ χειμῶνος*

ΦΙ. ἐγὼ δὲ σιτύραν φόμην Θυμαίτιδα.

ΒΔ. κοῦ θαῦμά γ'· ἐς Σάρδεις γὰρ οὐκ ἐλήλυθας.

ἔγνωσ γὰρ ἄν' νῦν δ' οὐχὶ γινώσκεις. ΦΙ. ἐγώ;

1140

μὰ τὸν Δ' οὐ τοίνυν· ἀτὰρ δοκεῖ γέ μοι

εἰκέναι μάλιστα Μορύχου σάγματι.

ΒΔ. οὐκ, ἀλλ' ἐν Ἐκβατάνοισι ταῦθ' ὑφαίνεται.

ΦΙ. ἐν Ἐκβατάνοισι γίγνεται κρόκης χόλιξ;

ΒΔ. πόθεν, ὦγάθ'; ἀλλὰ τοῦτο τοῖσι βαρβάροις

1145

ὑφαίνεται πολλαῖς δαπάναις. αὕτη γέ τοι

ἐρίων τάλαντον καταπέπωκε βραδίως.

ΦΙ. οὔκουν ἐριώλην δῆτ' ἐχρῆν αὐτὴν καλεῖν

δικαιότερόν γ' ἢ καυνάκην; ΒΔ. ἔχ', ὦγαθὲ,

καὶ στῆθ' ἀναμπισχόμενος. ΦΙ. οἴμοι δέιλαιος·

1150

ὡς θερμὸν ἢ μιὰρὰ τί μου κατήρυγεν.

ΒΔ. οὐκ ἀναβαλεῖ; ΦΙ. μὰ Δ' οὐκ ἔγωγ'. ἀλλ, ὦγαθὲ,

εἴπερ γ' ἀνάγκη, κρίβανόν μ' ἀμπίσχετε.

ΒΔ. φέρ', ἀλλ' ἐγὼ σε περιβαλῶ· σὺ δ' οὖν ἴθι.

σισύραι). One side of it was rough and shaggy with locks of wool. Hence Hesychius defines *καυνάκαι* as being *στρώματα ἢ ἐπιβόλαια ἑτερομαλλῇ*. And the grammarian Palamedes (cited by the Scholiast) says, *καυνάκης ἐστὶ Περσικὸν ἱμάτιον, ἔχον ἐκ τοῦ ἑτέρου μέρους μαλλούς*. Arrian (*Anabasis Alexandri* vi. 29), describing the sepulchre of Cyrus at Pasargadae, says that the coffin lay upon a bier with *καυνάκας πορφυροῦς* by way of *ὑποστρώματα*. Menander too (cited by Pollux vi. 11) speaks of *καυνάκας πορφυροῦς*, but of course it does not necessarily follow that they were always of that colour. See the note on 1172 *infra*.

1138. *Θυμαίτιδα*] *Thymaetadae* was the

name of an Attic deme situate on the sea coast, a short distance from Peiræus. Nothing is known of any special manufacture of *σισύραι* there.

1139. *Σάρδεις*] For Sardis, the ancient capital of Croesus, had long been the head-quarters of an important Persian satrapy; and no doubt the fashionable dresses of Persia would be everywhere seen within its walls.

1142. *Μορύχου σάγματι*] *τῷ μαλλωτῷ σάγῳ, ᾧ ἐχρήτο ὡς τρυφερὸς πλείονι θάλπει χρώμενος*.—Scholiast. As to this well-known voluptuary, see *supra* 506, Peace 1008, and the notes there. I am quite unable to find (with Bergk in *Meineke's Fragm. Com. Graec.* ii. 970) a "manifest allusion" in this passage to a (real or



- PHIL. There! and I thought it a Thymaetian rug.  
 BDEL. No wonder: for you've never been to Sardis,  
 Else you'd have known it: now you don't. PHIL. Who? I?  
 No more I do by Zeus: it seemed to me  
 Most like an overwrap of Morychus.  
 BDEL. Nay, in Ecbatana they weave this stuff.  
 PHIL. What! have they wool-guts in Ecbatana?  
 BDEL. Tut, man: they weave it in their foreign looms  
 At wondrous cost: this very article  
 Absorbed with ease a talent's weight of wool.  
 PHIL. Why, then, WOOL-GATHERER were its proper name  
 Instead of Caunacès. BDEL. Come, take it, take it,  
 Stand still and put it on. PHIL. O dear, O dear,  
 O what a sultry puff the brute breathed o'er me!  
 BDEL. Quick, wrap it round you. PHIL. No, I won't, that's flat.  
 You had better wrap me in a stove at once.  
 BDEL. Come then, I'll throw it round you. (*To the cloak*) You, begone.

supposed) embassy of Morychus to Ecbatana. It is the luxurious warmth of the robe, and not its Persian origin, which reminds the speaker of Morychus, the most luxurious man in Athens.

1144. κρόκης χόλιξ] χόλικες are the large intestines of cattle; τὰ παχέα ἔντερα τῶν βοῶν, Suidas; αἱ παχύταται κοιλίαι, Hesychius. The rough shaggy excrescences, or tufts of wool, which jut out on one side of the *καννάκης* (see the note on 1137) are to Philocleon's eyes just like these χόλικες βοῶν, and he inquires whether in that old Median capital they really use intestines of wool. τὰς ἐξοχὰς τῶν κρόκων εἰκάζει χόλικι, as the Scholiast observes.

1145. πόθεν, ὁ γὰρ;] <The interroga-

tive πόθεν conveys a distinct negative, mingled with some surprise that the question should have been asked; see Frogs 1455 and the Commentary there. And I think that it is intended to bear this meaning in Eur. Electra 655 and Lucian's Hermotimus 2.)

1148. ἐριώλη] If it consumes all that wool, observes Philocleon, it ought to be called not *καννάκης*, but *ἐριώλη*, *wool-destroyer*, as if from ἔριον and ἄλλυμι. ἐριώλη of course really means a *hurricane* (Knights 511), and has no etymological connexion with ἔριον.

1154. σὺ δ' οὖν ἴθι] *There, you be off*. These words I take to be addressed to the *τρίβων* as the speaker contemptuously flings it aside. <So in Knights 892, Demus,

- ΦΙ. παράθου γε μέντοι καὶ κρεάγραν. ΒΔ. τιὴ τί δή; 1155  
 ΦΙ. ἴν' ἐξέλης με πρὶν διερρηκέναι.  
 ΒΔ. ἄγε νυν, ὑπολύνου τὰς καταράτους ἐμβάδας,  
 τασδί δ' ἀνύσας ὑπόδουθι τὰς Λακωνικάς.  
 ΦΙ. ἐγὼ γὰρ ἂν τλαίην ὑποδύσασθαι ποτε  
 ἐχθρῶν παρ' ἀνδρῶν δυσμενῇ καττύματα; 1160  
 ΒΔ. ἔνθες πόδ', ὦ τῶν, κάπόβαιν' ἐρρωμένως  
 εἰς τὴν Λακωνικὴν ἀνύσας. ΦΙ. ἀδικεῖς γέ με  
 εἰς γῆν πολεμίαν ἀποβιβάζων τὸν πόδα.  
 ΒΔ. φέρε καὶ τὸν ἕτερον. ΦΙ. μηδαμῶς τοῦτόν γ', ἐπεὶ  
 πάννυ μισολάκων αὐτοῦ· σὺν εἰς τῶν δακτύλων. 1165  
 ΒΔ. οὐκ ἔστι παρὰ ταῦτ' ἄλλα. ΦΙ. κακοδαίμων ἐγὼ,  
 ὅστις ἐπὶ γῆρᾳ χίμετλον οὐδὲν λήψομαι.  
 ΒΔ. ἄνυσόν ποθ' ὑποδυσάμενος· εἴτα πλουσίως  
 ὥδι προβάς τρυφερόν τι διασαλακῶνισον.

flinging from him the evil-smelling robe in which Cleon has enveloped him, exclaims οὐκ ἐς κόρακας ἀποφθερεῖ βύρσης κάκιστον ὄζων; And in the Agamemnon, 1238, Cassandra says to the prophetic insignia which she is casting from her ἵτ' ἐς φθόρον πεσόντα.)

1155. κρεάγραν] The κρεάγρα was a flesh-hook which they struck into the pan, or kettle, or caldron, or pot (1 Sam. ii. 14) to bring up the meat. The Scholiast on Knights 772 describes it as shaped like a hand with the fingers slightly curved, and says it was called κρεάγρα ἀπὸ τοῦ τὰ κρέα τὰ ἐπὶ τοῖς λέβησιν ἀγρεύειν καὶ ἀνασπᾶν. In 1 Sam. ii. 14 the κρεάγρα seems to have been a three-pronged fork. Philocleon expecting to be dissolved in the great heat of his καυνάκης, hopes that there will be a κρεάγρα

in readiness, to fish him out, like a piece of meat from a boiling caldron, before he is quite gone.

1156. διερρηκέναι] πρὶν συμπεσεῖν ἀπὸ τῆς ὑπότησεως τὰ κρέα μου.—Scholiast. The καυνάκης is now fairly on, and the next question arises as to Philocleon's shoes.

1158. Λακωνικάς] ἀνδρεῖα ὑποδήματα.—Scholiast, Suidas. They were red shoes of an elegant make, very fashionable at Athens. "If you are a man," says Mnesilochus to Agathon, "ποῦ Λακωνικάί;" Thesm. 142. And in the Ecclesiastusæ the women, disguising themselves as men, appropriate amongst other things their husbands' Λακωνικάς, Eccl. 345, 508. Critias (ap. Ath. xi. 66) says that they were the best of all shoes. Hesychius sub voc. identifies them with the Amy-

- PHIL. Do keep a flesh-hook near. BDEL. A flesh-hook! why?  
 PHIL. To pull me out before I melt away.  
 BDEL. Now off at once with those confounded shoes,  
 And on with these Laconians, instantly.  
 PHIL. What I, my boy! I bring myself to wear  
 The hated foe's insufferable—cloutings!  
 BDEL. Come, sir, insert your foot, and step out firmly  
 In this Laconian. PHIL. 'Tis too bad, it is,  
 To make a man set foot on hostile—leather.  
 BDEL. Now for the other. PHIL. O no, pray not that,  
 I've a toe there, a regular Lacon-hater.  
 BDEL. There is no way but this. PHIL. O luckless I,  
 Why I shan't have, to bless my age, one—chilblain.  
 BDEL. Quick, father, get them on: and then move forward  
 Thus; in an opulent swaggering sort of way.

claudes; and this is probably correct, though Pollux (vii, segm. 88) in enumerating the different *ὑποδημάτων εἶδη* inserts the Laconians and Amyclaiques separately, Ἀμυκλαῖδες, ἑλευθεριώτατον ὑπόδημα, and farther on αἱ δὲ Λακωνικαί, τὸ χρῶμα ἐρυθραί.

1160. ἐχθρῶν . . . δυσμενῇ] *Evil-minded cobbings of the foe*. Bergler quotes Eur. Heracl. 1006 ἐχθροῦ λέοντος δυσμενῇ βλαστήματα. Aristophanes is doubtless here, and probably also in lines 1163 and 1167 infra, adapting Euripidean phraseology.

1163. ἐς γῆν πολεμίαν] ὁ μὲν εἶπε τὴν Λακωνικὴν ἐμβάδα, ὁ δὲ ὑπενόησε λέγειν αὐτὸν τὴν χώραν.—Scholiast. Rather, Philocleon speaks of the *soleam Laconicam*, as if it were the *solum Laconicum*.

1166. οὐκ ἔστι κ.τ.λ.] The entire line

occurs in Clouds 698, and the first half of it in Peace 110. On χίμελον in the next line the Scholiast says, παρ' ὑπόνοιαν, ἀντὶ τοῦ εἰπεῖν ἀγαθὸν οὐδὲν λήψομαι, ὅστις τὰ τῶν γερόντων οὐ λήψομαι.

1169. ὦδῃ] Bdelycleon gives a specimen of the fashionable swagger. In διασαλακῶνισον there is, as Bergler pointed out, a play on the word λάκων. Wear your Λακωνικὰς so as (not λακωνίζεῖν but) σαλακωνίζεῖν, to show yourself off with a fashionable strut. διασαλακῶνισον is rightly explained by the Scholiast ἀβρῶς καὶ μαλθακῶς σαντὸν διακίνησον. The term σαλάκων is frequently employed by Aristotle to convey the idea of vulgar ostentation. (And in Alciphron ii. 3.4 Menander is made to say that his enemies call his infirmities τρυφὰς καὶ σαλακωνίας.)



- ΦΙ. ἰδοῦ, θεῶ τὸ σχῆμα, καὶ σκέψαι μ' ὅτῳ  
 μάλιστ' ἔοικα τὴν βάδισιν τῶν πλουσίων. 1170
- ΒΔ. ὅτῳ; δοθῆνι σκόροdon ἡμφιεσμένῳ.
- ΦΙ. καὶ μὴν προθυμοῦμαι γε σαυλοπρωκτιᾶν.
- ΒΔ. ἄγε νυν, ἐπιστήσει λόγους σεμνοὺς λέγειν  
 ἀνδρῶν παρόντων πολυμαθῶν καὶ δεξιῶν; 1175
- ΦΙ. ἔγωγε. ΒΔ. τίνα δὴτ' ἂν λέγοις; ΦΙ. πολλοὺς πάνυ.  
 πρῶτον μὲν ὡς ἡ Λάμι' ἀλοῦσ' ἐπέρδετο,  
 ἔπειτα δ' ὡς ὁ Καρδοπίων τὴν μητέρα.
- ΒΔ. μή μοί γε μύθους, ἀλλὰ τῶν ἀνθρωπίνων,  
 οἷους λέγομεν μάλιστα τοὺς κατ' οἰκίαν. 1180
- ΦΙ. ἐγὼ δα τοίνυν τῶν γε πάνυ κατ' οἰκίαν  
 ἐκείνων, ὡς "οὕτω ποτ' ἦν μῦς καὶ γαλῆ."
- ΒΔ. ὦ σκαιὲ κάπαίδευτε, Θεογένης ἔφη  
 τῷ κοπρολόγῳ, καὶ ταῦτα λοιδορούμενος,  
 μῦς καὶ γαλᾶς μέλλεις λέγειν ἐν ἀνδράσιν; 1185
- ΦΙ. ποίους τινὰς δὲ χρὴ λέγειν; ΒΔ. μεγαλοπρεπεῖς,  
 ὡς ξυνεθεώρεις Ἀνδροκλεῖ καὶ Κλεισθένι.

1172. δοθῆνι] The old man puffing himself out under his Persian robe, which he wears *τριβωνικῶς*, is likened by his son to a boil with a garlic plaster on it. Probably there was something in the colour of the robe to give point to the jest.

1177. ἡ Λάμι] See the note supra 1035, and on Peace 758. The incident in the text may possibly, as Bergler suggests (referring to the Scholiast on Eccl. 77), be derived from the comedy of Lamia by Crates: but if so, Crates no doubt himself derived it from the old nursery tale.

1178. ὁ Καρδοπίων] λείπει ἔτυπεν.—Scholiast. Nothing is known of this

anecdote: that it was of a legendary character is plain from Bdelycleon's retort.

1182. οὕτω ποτ' ἦν] This, as the Scholiast observes, was the recognized mode of commencing a tale, like our "Once upon a time," οἷον, ἦν οὕτω γέρων καὶ γραῦς. And he refers to Plato, Phaedrus 237 B, where Socrates, constrained by Phaedrus to invent a tale, begins, Ἦν οὕτω δὲ παῖς, μᾶλλον δὲ μεिरακίσκος, μάλα καλός. "Once upon a time there lived a very beautiful boy, or rather youth." So in Lysistrata 784 the men proposing to tell a nursery legend commence, Οὕτως ἦν νεανίσκος Μελαίων τις. The Latins commenced their nursery tales with

- PHIL. Look then! observe my attitudes: think which  
Of all your opulent friends I walk most like.
- BDEL. Most like a pimple bandaged round with garlic.
- PHIL. Ay, ay, I warrant I've a mind for wriggling.
- BDEL. Come, if you get with clever well-read men  
Could you tell tales, good gentlemanly tales?
- PHIL. Ay, that I could. BDEL. What sort of tales? PHIL. Why, lots,  
As, first, how Lamia spluttered when they caught her,  
And, next, Cardopion, how he swung his mother.
- BDEL. Pooh, pooh, no legends: give us something human,  
Some what we call domestic incident.
- PHIL. O, ay, I know a rare domestic tale,  
How *once upon a time a cat and mouse—*
- BDEL. *O fool and clown*, Theogenes replied  
Rating the scavenger, what! would you tell  
Tales of a cat and mouse, in company!
- PHIL. What, then? BDEL. Some stylish thing, as how you went  
With Androcles and Cleisthenes, surveying.

*Olim*. Thus in Horace, Satire ii. 6. 79, the old neighbour, full of his "aniles fabellas, sic incipit, 'Olim Rusticus urbanum murem mus paupere fertur Accepisse cavo.'" And cf. Terence, *Andria* i. 3. 16.

1183. Θεογένης] Theogenes or Theagenes, a man of known swinishness (*ὄνυα*, Peace 928), must be supposed to be reproving the low-bred scavenger for saying or doing before good company

things which Theogenes himself was noted for saying or doing under other circumstances, *O vulgar brute, what, before gentlemen!* The Scholiast says, Θεογένης οὗτός ἐστιν ὁ Ἀχαρνεύς, ὃν καὶ ἐπὶ τῇ μεγάλᾳ ἀποπατεῖν κωμικοῖσιν.

1185. μὴς καὶ γαλᾶς] (that is, such trivial tales. The phrase is employed in the same sense in the *Bridal of Triermain* (canto 2), where Sir Walter Scott describes some youthful politician

Who scorns the meanest thought to vent  
Save in the phrase of Parliament:  
Who in a tale of cat and mouse  
Calls "Order" and "divides the house.")

1187. ξυνηθεώρεις] He is to talk of the special missions or *θεωρίαι* in which he

has borne a part, missions sent out with all possible splendour and magnificence

- ΦΙ. ἐγὼ δὲ τεθεώρηκα πάποτ' οὐδαμοῦ  
πλήν ἐς Πάρον, καὶ ταῦτα δὴ ὀβολῶ φέρων.
- ΒΔ. ἀλλ' οὖν λέγειν χρή σ' ὥς ἐμάχετό γ' αὐτίκα 1190  
'Ερουνδίων παγκράτιον Ἀσκώνδᾳ καλῶς,  
ἤδη γέρων ὦν καὶ πολιδς, ἔχων δέ τοι  
πλευρὰν βαθυτάτην καὶ χέρας λαγόνας τε καὶ  
θώρακ' ἄριστον. ΦΙ. παῦε παῦ', οὐδὲν λέγεις.  
πῶς ἂν μαχέσαιτο παγκράτιον θώρακ' ἔχων ; 1195
- ΒΔ. οὕτω διηγείσθαι νομίζουσ' οἱ σοφοί.  
ἀλλ' ἕτερον εἰπέ μοι· παρ' ἀνδράσι ξένοις  
πίνων, σεαυτοῦ ποῖον ἂν λέξαι δοκεῖς  
ἐπὶ νεότητος ἔργον ἀνδρικότατον ;
- ΦΙ. ἐκεῖν' ἐκεῖν' ἀνδρειότατόν γε τῶν ἐμῶν, 1200  
ὅτ' Ἐργασίωνος τὰς χάρακας ὑφειλόμην.
- ΒΔ. ἀπολεῖς με. ποίας χάρακας ; ἀλλ' ὥς ἡ κάπρυν  
ἐδιώκαθές ποτ', ἡ λαγὼν, ἡ λαμπάδα  
ἔδραμες, ἀνευρὼν ὃ τι νεανικότατον.

to represent Athens at the great Pan-Hellenic games, and on other solemn occasions. Here the more immediate allusion is to the *θεωρίαι* sent from time to time to Olympia. See infra 1382, 1387. These missions were composed of the wealthiest, noblest, and most respected citizens, who strained every nerve to make an appearance creditable both to themselves and to the state, in the presence of assembled Hellas. See the account of the *θεωρίαι* conducted by Nicias to Delos (Plutarch, Nicias 3); and by Alcibiades to Olympia (Thuc. vi. 16). It is therefore merely by way of irony, or *παρὰ προσδοκίαν*, that for the other members of the *θεωρία* Aristophanes

suggests the names of Cleisthenes and Androcles: the former one of the poet's most constant butts for his degraded effeminacy: the latter (according to the Scholiast) satirized by the comedians as a slave, a pauper, and a cutpurse. *δέον αὐτὸν εἰπεῖν ἐπίσημα ὀνόματα*, says another Scholiast. *τούτους εἶπεν, ἵνα αὐτοὺς διαβάλλῃ*.

1189. *δὴ ὀβολῶ φέρων*] ἀντὶ τοῦ μισθοῦ τὸς ὦν στρατιώτης. — Scholiast. Two obols a day formed the regular pay of an Athenian soldier, two obols for pay, and two for provisions (Boeckh, Public Oec. ii. 22). And therefore, even if Philocleon is referring, as M. Boeckh supposes (Id. ii. 12), to an actual *θεωρία*, and not



- PHIL. Why, bless the boy, I never went surveying,  
Save once to Paros, at two obols a day.
- BDEL. Still you must tell how splendidly, for instance,  
Ephudion fought the pancratiastic fight  
With young Ascondas: how the game old man  
Though grey, had ample sides, strong hands, firm flanks,  
An iron chest. PHIL. What humbug! could a man  
Fight the pancratium with an iron chest!
- BDEL. This is the way our clever fellows talk.  
But try another tack: suppose you sat  
Drinking with strangers, what's the pluckiest feat,  
Of all your young adventures, you could tell them?
- PHIL. My pluckiest feat? O much my pluckiest, much,  
Was when I stole away Ergasion's vine-poles.
- BDEL. Tcha! poles indeed! Tell how you slew the boar,  
Or coursed the hare, or ran the torch-race, tell  
Your gayest, youthfullest act. PHIL. My youthfullest action?

rather, as the Scholiast intimates, to an idle and barren military promenade, yet I imagine that he means to represent himself, not as one of the *θεωροὶ* themselves, but as one of the common soldiers who formed their escort. There is probably an allusion to some event with which we are now unacquainted. With this short dialogue Bergler compares the similar and very humorous passage in Lucian's *Timon* 50.

1191. Ἐφουδίων] We shall hear of this wrestling and boxing match again, *infra* 1383. αὐτίκα means *for instance*, as very frequently in Aristophanes.

1195. θώρακ'] Bdelycleon speaks of the *breast*, but Philocleon understands him of the *breastplate*, the word *θώραξ*

admitting of either signification. The Pancratiast fought unarmed, without even wearing the caestus.

1197. παρ' ἀνδράσι ξένοις] ἔθος γὰρ ἐπὶ τοῖς ξένοις καυχᾶσθαι.—Scholiast. In the following line *σεαυτοῦ* is governed by ἔργον, "What deed of yours?"

1201. Ἐργασίωνος] γεωργοῦ. θηλυκῶς δὲ ἐπὶ τῶν ἀμπελων ἡ χάραξ, ἀρσενικῶς δὲ ἐπὶ τῶν πρὸς πολιορκίαν. χάραξ δὲ ἐστὶ τὸ λεπτὸν ξύλον ᾧ προσδεσμοῦσι τὴν ἄμπελον, ἵνα μὴ ὑπὸ τῶν ἀνέμων συντριβῇ.—Scholiast. Cf. *infra* 1291.

1203. λαμπάδα ἔδραμες] ὅτι καὶ ἡγωνίζοντο δρόμῳ λαμπάδας ἔχοντες ἐν τῷ Κεραιμικῷ φανερὸν.—Scholiast. See *Frogs* 1087-98.

- ΦΙ. ἐγὼ δα τοῖνυν τό γε νεανικώτατον· 1205  
 ὅτε τὸν δρομέα Φάϋλλον, ὃν βούπαις ἔτι,  
 εἶλον, διώκων λοιδορίας, ψήφοιν δυοῖν.
- ΒΔ. παῦ· ἀλλὰ δευρὶ κατακλινεῖς προσμάνθανε  
 ξυμποτικὸς εἶναι καὶ ξυνουσιαστικὸς.
- ΦΙ. πῶς οὖν κατακλινῶ; φράζ' ἀνύσας. ΒΔ. εὐσχημόνως. 1210
- ΦΙ. ὡδὶ κελεύεις κατακλιθῆναι; ΒΔ. μηδαμῶς.
- ΦΙ. πῶς δαί; ΒΔ. τὰ γόνατ' ἔκτεινε, καὶ γυμναστικῶς  
 ὑγρὸν χύτλασον σεαυτὸν ἐν τοῖς στρώμασιν.  
 ἔπειτ' ἐπαίνεσόν τι τῶν χαλκωμάτων·  
 ὀροφὴν θέασαι, κρεκάδι' αὐλῆς θαύμασον· 1215  
 ὕδωρ κατὰ χεῖρός· τὰς τραπέζας εἰσφέρειν·

1205. νεανικώτατον] It is contrary to the entire tenor of the Play to suppose that Philocleon's youth had been spent in litigation: but Aristophanes sacrifices consistency in order that he may play on the double meanings of διώκειν (to *sue* or *pursue*, see Clouds 1296) and αἰρεῖν (to *catch* or *obtain a verdict against*). νεανικώτατον again, which in Bdelycleon's question had signified *high-spirited*, Philocleon takes in its literal sense of *youthful*: and he accordingly recounts his earliest success at law in a prosecution of Phayllus, the well-known runner (δρομέα recalling ἔδραμες in 1204), for abusive language.

1206. Φάϋλλον] Phayllus was a famous runner and leaper. In the Acharnians (210) the old charcoal-burner laments the loss of the activity which he displayed in youth, "Running with Phayllus with a hamper at my back" (Frere). This Phayllus was an Olympian victor (Scho-

liast at Ach. ubi supra), and must not be confounded with the illustrious Crotoniate, who alone of the Italian colonists came to the aid of Hellas in her hour of danger from the Persians. The Crotoniate Phayllus was indeed τρις Πυθιονίκης (Hdt. viii. 47), but Ὀλυμπιάσιν οὐκ ἔστιν αὐτῷ νίκη (Paus. Phoc. ix. 1). See Valckenaer at Hdt. l. c.

1211. ὡδὶ] φαίνεται ὅτι πρὸς τῷ στόματι τὰ γόνατα ἔχων κατεκλίθη.—Scho-liast.

1214. ἔπειτ' ἐπαίνεσον] In a fragment of Diphilus, to which Bergler refers, a parasite observes that when *he* goes out to dinner, he does not spend his time in gazing at the rooms or the ornaments, but keeps his eye fixed upon the kitchen chimney, to guess from the smoke which issues thence whether he is about to enjoy a good and substantial dinner.

'Twas that I had, when quite a hobbledehoy,  
 With fleet Phayllus : and I caught him too :  
 Won by two—votes. 'Twas for abuse, that action.

BDEL. No more of that : but lie down there, and learn  
 To be convivial and companionable.

PHIL. Yes ; how lie down ? BDEL. In an elegant graceful way.

PHIL. Like this, do you mean ? BDEL. No not in the least like that.

PHIL. How then ? BDEL. Extend your knees, and let yourself  
 With practised ease subside along the cushions ;  
 Then praise some piece of plate : inspect the ceiling ;  
 Admire the woven hangings of the hall.  
 Ho ! water for our hands ! bring in the tables !

“Ὅταν με καλέσῃ πλούσιος δεῖπνον ποιῶν,  
 οὐ κατανοῶ τὰ τρίγλυφ’ οὐδὲ τὰς στέγας,  
 οὐδὲ δοκιμάζω τοὺς Κορυνθίους κάδους,  
 ἀρενὲς δὲ τηρῶ τοῦ μαγείρου τὸν καπνόν. κ.τ.λ.”

(Athenaeus vi, chap. 29). But these are the manners of a parasite : Philocleon is learning the manners of a fashionable guest. The present passage is cited by Athenaeus v, chap. 6 (to which Florent Chretien refers), καὶ Ἀριστοφάνης ἐν Σφήξῃ, he says, ποιεῖ τὸν ἄγριον γέροντα καὶ φιλοδικαστὴν καταρρυθμιζόμενον εἰς βίον ἡμερον ὑπὸ τοῦ παιδός, “Παν’ ἀλλὰ” κ.τ.λ. (citing lines 1208, 1209), διδάξας τε αὐτὸν ὡς δεῖ κατακλίνεσθαι φησὶν, “Ἐπειτ’ ἐπαίνεσον” κ.τ.λ. (citing lines 1214, 1215). And he shows that the behaviour of Telemachus and Peisistratus at the court of Menelaus (Odyssey iv. 43) was the behaviour of finished gentlemen, in entire conformity with the rules here laid down.

1215. κρεκάδια] This word does not occur elsewhere ; and as it is not ex-

plained by the grammarians, we are left to guess at its meaning. Three derivations have been suggested : (1) κρέξ. The Scholiast says, κρέξ, ὄρνειον παραπλήσιον γεράνῳ, and Dindorf supposes κρεκάδια to mean “ornamenti genus quoddam avi illi simile.” (2) κρέκειν in the sense of striking out a sharp sound. Bergler translates it *crepitacula*, Voss *tintinnabula*, others *instrumenta musica*, and the like. (3) κρέκειν in the sense of weaving. Cf. *ρόκης χόλιξ* supra 1144. Brunck understands it “*de aulaeis seu velis, quibus aula tam ornatus gratia, quam arcendo vento, pulveri, aut si quid aliud nocere poterat, obtendebatur.*” And this is the simplest, most probable, and most generally accepted interpretation.

1216. ἴδωρ κατὰ χεῖρας] Bdelycleon is going in pantomime through the cere-



δειπνοῦμεν· ἀπονενίμμεθ' ἤδη σπένδομεν.

ΦΙ. πρὸς τῶν θεῶν, ἐνύπνιον ἐστιώμεθα;

ΒΔ. αὐλητρὶς ἐνεφύσησεν· οἱ δὲ συμπόται  
εἰσὶν Θέωρος, Αἰσχίνης, Φανός, Κλέων, 1220  
ξένος τις ἕτερος πρὸς κεφαλῆς Ἀκέστορος.  
τούτοις ξυνὼν τὰ σκόλι' ὅπως δέξει καλῶς.

ΦΙ. ἄληθες; ὥς οὐδεὶς Διακρίων δέξεται.

ΒΔ. ἐγὼ εἴσομαι· καὶ δὴ γάρ εἰμ' ἐγὼ Κλέων,  
ᾗδω δὲ πρῶτος Ἀρμοδίου· δέξει δὲ σύ. 1225

monies of a dinner party. A very similar, but much lengthier, description is quoted by Athenaeus (xv. 1) from the Laconians of Plato Comicus. ὕδωρ κατὰ χειρὸς was the ordinary Attic expression for the wash *before* meals, as ἀπονίψασθαι for the wash *after* meals. Aristophanes the grammarian, says Athenaeus ix. 76, is very severe upon those who are ignorant of this distinction, παρὰ γὰρ τοῖς παλαίοις, τὸ μὲν πρὸ ἀρίστου καὶ δείπνου λέγεσθαι κατὰ χειρὸς, τὸ δὲ μετὰ ταῦτα ἀπονίψασθαι. So too the Scholiast here.

1218. ἐνύπνιον] Philocleon fears that the banquet on which he has been reckoning is to be a mere make-believe feast, like that of the Barmecides in the Arabian Nights. ἐνύπνιον, *in a dream*; cf. Plato, Theaetetus, chap. 43 ὅναρ ἐπλουτήσαμεν. The tables are now removed, the δείπνον is over, and the συμπόσιον begins. Cf. supra 1005. At these drinking parties, αὐλητρίδες were invariably present; and they are constantly so depicted in ancient vase paintings. See Becker's Charicles, Excursus on Symposia. We shall have an example of this custom farther on: infra 1368.

1219. οἱ συμπόται] There are four couches; Cleon and Theorus on one; the unnamed guest and Acestor on a second: whilst Aeschines, Phanus, and the two speakers occupy the others. Of Cleon and his faithful Theorus, and of Aeschines "the son of Sellus," we have already heard in the earlier scenes of the Play. Phanus is mentioned, as Bergler observes, in Knights 1256; but here he is a mere lay figure to whom no further allusion is made. The words ξένος τις ἕτερος are perhaps intended to convey an imputation upon Acestor as being himself of foreign extraction. Bergler refers to Birds 31 νόσον νοσοῦμεν τὴν ἐναντίαν Σάκα· Ὁ μὲν γὰρ ὢν οὐκ ἀστὸς εἰσβιάζεται, where the Scholiast says, οὗτός ἐστιν Ἀκέστωρ, ἐκαλεῖτο δὲ καὶ Σάκας, διὰ τὸ ξένος εἶναι. Σάκας δὲ ἔθνος Θρακικόν.

1222. σκόλια] We now come to a little scene which possesses considerable interest as illustrating the principle on which scolia were sung at an Athenian symposium; a subject on which much light has been thrown by Colonel Mure, Greek Literature, Book iii. 2. 13. The singer who led off took in his hand a

Dinner! the after-wash! now the libation.

PHIL. Good heavens! then is it in a dream we are feasting?

BDEL. The flute girl has performed! our fellow-guests  
Are Phanus, Aeschines, Theorus, Cleon,  
Another stranger at Acestor's head.

Could you with these cap verses properly?

PHIL. Could I? Ay, truly; no Diacrian better.

BDEL. I'll put you to the proof. Suppose I'm Cleon.

I'll start the catch Harmodius. You're to cap it.

lyre, a sprig of myrtle or of laurel, or other badge of minstrelsy, sang his scolium, and then passed on the badge to any guest he might choose. The guest so selected had to cap the first scolium, that is to say, he had to sing a second scolium which he could link on to the first by some catchword, similarity of thought, aptness of repartee, or the like. Then he handed on the badge to a third, who in like manner was bound to produce a scolium which would fit on to the second; and so on, so that ultimately the whole series of scolia was strung together on some principle of continuity. Hence *σκόλιον δέχεσθαι* means to cap a scolium, to carry it on by fitting it with an appropriate sequel. The nature of the entertainment is well illustrated by Colonel Mure from the various scolia preserved by Athenaeus xv. 50. In such a scene as the present, the connecting links would for obvious reasons be less complete: but even here they are not altogether imperceptible. In the first pair of scolia the exact adaptation to Cleon of the repartee *οὐχ οὕτω γε πανούργος ὥς σὺ κλέπτῃς* dispenses with the

necessity of any further link; but in the second couple *φίλον* takes up the catchword *φίλει*, and in the third *καὶ γὰρ* follows upon *καί μοι*.

1223. *Διακρίων*] If this reading is correct the meaning must be that Philocleon was a noted scolium-singer among the Diacrions or Highlanders, the poorest of the three parties into which Attica was divided in the days of Solon and Peisistratus: the others being the Pedieis or wealthy Lowlanders, and the Parali or Coastmen. The Scholiast, both here and on Lysist. 58, says that Pandion, in distributing Attica amongst his three sons, gave *τὴν χώραν τὴν Διακρίαν* to Lycus, the hero of the law-courts; see supra 389, 819. And Fritzsche (*De Sortitione Judicium*, p. 35) considers that it is for this reason that Philocleon ranges himself amongst the Diacrions.

1225. *Ἀρμοδίου*] Sc. *μέλος* or *σκόλιον*. Aristophanes frequently alludes to this famous scolium, "the sword in myrtles drest"; see *Acharnians* 980, 1093; *Lysist.* 632, and the fragment of the *Pelargi* cited by the Scholiast on 1239 infra (*ὁ μὲν ἦδεν Ἀδμήτου λόγον πρὸς*

“ οὐδείς πάποτ’ ἀνὴρ ἔγεντ’ Ἀθήναις ”

ΦΙ. “ οὐχ οὕτω γε πανοῦργος [ὥς σὺ] κλέπτῃς.”

ΒΔ. τουτὶ σὺ δράσεις; παραπολεῖ βοώμενος·

φήσει γὰρ ἐξολεῖν σε καὶ διαφθερεῖν

καὶ τῆσδε τῆς γῆς ἐξελαῖν. ΦΙ. ἐγὼ δέ γε,

1230

ἐὰν ἀπειλῇ, νῆ Δί’ ἕτερον ᾄσομαι.

“ ὠνθρωφ’, οὗτος ὁ μαϊόμενος τὸ μέγα κράτος,

ἀντρέψεις ἔτι τὰν πόλιν· ἃ δ’ ἔχεται ῥοπαῶς.”

1235

μυρρίνην, ὃ δ’ αὐτὸν ἠνάγκαζεν Ἀρμοδίου are given by Athenaeus in his great μέλος). Four stanzas belonging to it collection of scolia (xv. 50):

ἐν μύρτου κλαδί τὸ ξίφος φορήσω

ὥσπερ Ἀρμόδιος κ’ Ἀριστογείτων

ὅτε τὸν τύραννον κτανέτην,

ἰσονόμους τ’ Ἀθήνας ἐποιησάτην.

φίλταθ’ Ἀρμόδι’ οὐ τί πω τέθνηκας·

νήσοις δ’ ἐν μακάρων σέ φασιν εἶναι

ἵνα περ ποδώκης Ἀχιλεὺς,

Τυδεΐδην τέ φασιν Διομήδεα.

ἐν μύρτου κλαδί τὸ ξίφος φορήσω

ὥσπερ Ἀρμόδιος κ’ Ἀριστογείτων

ὅτ’ Ἀθηναίης ἐν θυσίαις

ἄνδρα τύραννον Ἰππαρχον ἐκαινέτην.

αἰεὶ σφῶν κλέος ἔσσεται κατ’ αἶαν,

φίλταθ’ Ἀρμόδιος κ’ Ἀριστογείτων,

ὅτι τὸν τύραννον κτανέτην

ἰσονόμους τ’ Ἀθήνας ἐποιησάτην.

See Ilgen's *Scolia*, p. 57; Kidd's *Dawes*, p. 664; Fritzsche, de Pelargis (*Quaest. Aristoph.*), p. 50; Colonel Mure, *ubi supra*. It is observable that the line sung by Cleon, οὐδείς πάποτ’ ἀνὴρ ἔγεντ’ Ἀθήναις, which is undoubtedly a genuine quotation from the scolium, is not found in the stanzas preserved by Athenaeus; but it is plain that the scolium was not one consecutive poem, but a loose collection of stanzas, any one of which might

be taken or omitted at pleasure; like Vivien's rhyme in the *Idylls of the King*, which "lived dispersedly in many hands, And every minstrel sang it differently." Even the four stanzas given by Athenaeus are clearly not intended to be sung consecutively; they are in reality separate scolia on the same subject, and are so treated by Ilgen, Kidd, and Mure *ubi supra*. The metrical system



(Singing) "*Truly Athens never knew*"

PHIL. (Singing) "*Such a rascally thief as you.*"

BDEL. Will you do that? You'll perish in your noise.  
He'll swear he'll fell you, quell you, and expel you  
Out of this realm. PHIL. Ay, truly, will he so?  
And if he threaten, I've another strain.

"*Mon, lustin' for power supreme, ye'll mak'  
The city capseeze; she's noo on the shak'.*"

- - -	- - -	- - -	- - -
- - -	- - -	- - -	- - -
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- - -	- - -	- - -	- - -

is one in which scolia were very frequently composed. No less than seven of the scolia collected by Athenaeus (in addition to the four stanzas of Harmodius) are in this identical metre; and one of them, as Tyrwhitt observed, is imitated by Aristophanes in *Ecclesiazusae*, 938-45. It was in order to bring the lines in the text into their real metre that Bentley in the first line changed *ἐγένετ' Ἀθηναῖος* into *ἔγεντ' Ἀθήνας*, and in the second inserted the words *ὡς σύ*. Fritzsche (de Pelargis, p. 51) thinks that in the actual scolium the second line may probably have run *οὐχ οὕτω γε πόλει καλὸς πολίτης*, but I doubt if we can safely found any inference of the kind on the blunt repartee of Philocleon; and the Scholiast says, *οὐδὲν τοῦτο πρὸς τὸ ἐξῆς τοῦ σκολίου, ἀλλ' εἰς τὸν δῆθεν λέγοντα Κλέωνα αἰνίττεται*.

1226. *οὐδεῖς*] Cleon, surrounded by his friends and flatterers, leads off with a scolium which he expects to be

turned into a graceful compliment to himself.

1228. *βοώμενος*] The old dicast, in lifting up his voice to give a specimen of his musical powers, has produced a series of harsh and discordant sounds, which his son describes as "bellowing" rather than singing, and which, however suitable to a meeting of Diacrians, would hardly befit the fashionable company into which Bdelycleon is proposing to introduce him. Such, in my opinion, is the true explanation of *βοώμενος*. But many commentators, thinking the term more applicable to the *μαρὰ φωνή* of Cleon (see the note on 36 supra), have had recourse to divers expedients to make it apply to *him*. Some put a colon after *παρὰπολεῖ*, and connect *βοώμενος* with the succeeding line; whilst Fritzsche and Enger (at *Thesm.* 995) suppose *βοώμενος* to be used in a passive sense, and to mean "you will be roared down." In my judgement neither of these suggestions is admissible. And the vehement invective of Cleon is sufficiently indicated by the reiterated menaces of the next two lines.

ΒΔ. τί δ', ὅταν Θέωρος πρὸς ποδῶν κατακείμενος  
ἄδῃ Κλέωνος λαβόμενος τῆς δεξιᾶς,  
"Ἀδμήτου λόγον, ᾧταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει."

τοῦτ' αὖ τί λέξεις σκόλιον; ΦΙ. ᾠδικῶς ἐγώ, 1240

"οὐκ ἔστιν ἀλωπεκίζειν,  
οὐδ' ἀμφοτέροισι γίνεσθαι φίλον."

ΒΔ. μετὰ τοῦτον Αἰσχίνης ὁ Σέλλου δέξεται,  
ἀνὴρ σοφὸς καὶ μουσικός· κατ' ἄσεται·

"χρήματα καὶ βίαν 1245

Κλειταγόρα τε κά-  
μοι μετὰ Θετταλῶν"

1232. ὠνθροφ'] The Scholiast says that these lines are borrowed from Alcaeus, where, however, the first word appears to have been not ὠνθροφ', but the more complimentary ὠνήρ. See also the Scholiast on Theom. 162. The lines are Aeolic pentameters, which commence with two syllables of any quantity (ἀδιάφορον, ἦτοι σπονδείον ἢ ἱαμβον ἢ τροχαῖον ἢ πυρρίχιον, Hephaestion, chap. vii : here a spondee in each case), and proceed with four dactyls, the last syllable of each line being, as usual, ἀδιάφορον, sometimes long and sometimes short. The whole of the 29th Idyll of Theocritus (which, indeed, some critics ascribe to Alcaeus) is in this metre. As applied to Cleon, the lines, I suppose, must mean that Athens is already reeling from the blow which was dealt her at Delium, and that Cleon's ambition in aspiring to the great and important command of the expedition dispatched to recover Amphipolis (see the note on 62 supra) might, as in fact it did, occasion her a still greater calamity.

1236. πρὸς ποδῶν] *Tanquam canis*, says Richter : forgetting that Hellenic banqueters did not sit on chairs with their feet on the ground, but reclined on sofas with their feet put up. πρὸς ποδῶν merely means *sitting next below on the couch*, just as πρὸς κεφαλῆς in 1221 supra means *sitting next above on the couch*. The πόδες I take to be the feet of Cleon, not of Philocleon ; *ad pedes Cleonis*, not *ad pedes tuos*, as the words are generally translated. Theorus is sure to be close to Cleon (πλησίον αὐτῆς, see the note on 42 supra) ; and indeed the expression Κλέωνος λαβόμενος τῆς δεξιᾶς implies that they were reclining next each other.

1238. Ἀδμήτου] The metre is choriambic—|—υ—|—υ—|—υ—|—υ—|, and this also is a very common metre for scolia. In Athenaeus, xv. 50, it is employed in five other scolia besides the present. "The Athenians had a scolion or catch which they used to sing παρ' οἶνον, over a glass of wine,

- BDEL. What if Theorus, lying at his feet,  
Should grasp the hand of Cleon, and begin,  
"From the story of Admetus learn, my friend, to love the good."  
How will you take that on? PHIL. I, very neatly,  
"It is not good the fox to play,  
Nor to side with both in a false friend's way."  
BDEL. Next comes that son of Sellus, Aeschines,  
Clever, accomplished fellow, and he'll sing  
"O the money, O the might,  
How Cleitagora and I,  
With the men of Thessaly"—

Ἀδμήτου λόγον ὦ ταῖρε μαθὼν τοὺς ἀγαθοὺς φίλει,  
τῶν δειλῶν δ' ἀπέχου, γνοὺς ὅτι δειλῶν ὀλίγη χάρις.

Aristophanes, Wasps 1238; Athenaeus in the vulgar Athenaeus, but is like that  
xv. 50. The measure of it is neglected in Alcaeus and Horace,

Nullam, Vare, sacra vite prius severis arborem (Carm. i. 18).  
Μηδὲν ἄλλο φυτεύσεις πρότερον δένδρεον ἀμπέλῳ (Ath. x. 35)."

Bentley's Phalaris xii. Eustathius on  
Piad ii. 711 says, ἀπὸ δὲ τοῦ Ἀδμήτου  
σκόλιόν τι ἐν Ἀθήναις ἦν ὑδόμενον, ὥς καὶ  
Πανσανίας φησὶν ἐν τῷ οἰκείῳ Λεξικῷ,  
λέγων ὡς οἱ μὲν Ἀλκαίου φασὶν αὐτὸ, οἱ δὲ  
Σαπφούς, οἱ δὲ Πραξιλλῆς τῆς Σικωνίας  
ἀρχὴ δὲ τοῦ μέλους αὕτη (he then cites the  
two lines as above). ζοικε δὲ διὰ μὲν τῶν  
ἀγαθῶν τὴν γενναίαν καὶ φιλανδρον ὑποδη-  
λοῦν Ἀλκυστιν, διὰ δὲ τῶν δειλῶν τὸν  
Ἀδμήτου πατέρα ὃς ὤκνησε θανεῖν ὑπὲρ τοῦ  
παιδός. Possibly, however, the compar-  
ison is between the conduct of Heracles  
and that of Pheres. The Scholiast here  
insists that the scholium belongs neither  
to Alcaeus nor to Sappho, but to Praxilla,  
and he cites several other comic frag-  
ments in which it is mentioned.

1241. οὐκ ἔστιν] οὐδὲν τοῦτο πρὸς τὸ  
σκόλιον τὸ εἰρημένον ὑπὸ Θεώρων, ἀλλ' ὡς  
κόλακα διαβάλλει αὐτόν.—Scholiast. The  
words ἀνὴρ σοφὸς καὶ μουσικὸς, three  
lines below, as applied to Aeschines, are  
of course ironical.

1246. Κλειταγόρα] Κλειταγόρας μέλος  
λέγουσι τὸ εἰς αὐτὴν Κλειταγόραν, ἣτις  
ἐγένετο ποιήτρια, Θετταλὴ τις γυνή.—Scho-  
liast. The Scholiast on Lysist. 1237  
describes her as a ποιήτρια Λακωνική.  
Nothing is known of the incident to  
which the lines refer. The scholium is  
again mentioned by Aristophanes in the  
Lysistrata, εἰ μὲν γέ τις ᾄδοι Τελαμῶνος,  
Κλειταγόρας ᾄδειν δέον (1237), and appa-  
rently in much the same manner by  
Cratinus in the Chirones, Κλειταγόρας



ΦΙ. “πολλὰ δὴ διεκόμπασας σὺ καγώ.”

- ΒΔ. τουτὶ μὲν ἐπεικῶς σύ γ' ἐξέπίστασαι.  
ὅπως δ' ἐπὶ δείπνον εἰς Φιλοκτήμονος ἵμεν. 1250  
παῖ παῖ, τὸ δείπνον, Χρυσέ, συσκέυαζε νῶν,  
ἵνα καὶ μεθυσθῶμεν διὰ χρόνου. ΦΙ. μηδαμῶς.  
κακὸν τὸ πίνειν· ἀπὸ γὰρ οἶνον γίνεται  
καὶ θυροκοπήσαι καὶ πατάξαι καὶ βαλεῖν,  
κάπειτ' ἀποτίνειν ἀργύριον ἐκ κραιπάλης. 1255
- ΒΔ. οὐκ, ἦν ξυνῆς γ' ἀνδράσι καλοῖς τε ἀγαθοῖς.  
ἦ γὰρ παρητήσαντο τὸν πεπονθότα,  
ἦ λόγον ἔλεξας αὐτὸς ἀστείον τινα,  
Αἰσωπικὸν γέλοιον ἢ Συβαρικὸν,

ᾄδειν ὅταν Ἀδμήτου μέλος αὐλῇ. See the Scholiast on 1238 supra. The metre may be indifferently described as consisting either of a dactyl and a cretic, —υυ|—υ—|, or else of a choriamb and an iamb, —υυ—|υ—|.

1248. διεκόμπασας] διεκόμπασας, which is Tyrwhitt's emendation for the unmetrical διεκόμσας of the MSS., is in substance adopted by every recent editor. It has the effect of bringing the line into the commonest of all scoliometres, that of ὥσπερ Ἀρμόδιος κ' Ἀριστογείτων. And in truth Aeschines is rarely mentioned except to be ridiculed as a κομπαστής. See the note on 325 supra. The Scholiast explains the passage as follows, τοῦτο, φησὶν, ἐπάξω πρὸς τὸ σκόλιον Αἰσχίνου, ἐπεὶ ΚΟΜΠΑΣΤΗΣ ἦν. And Suidas (s.v. σσελλίσαι) says, ἀπὸ Αἰσχίνου τοῦ Σέλλου, ὃς ἦν ΚΟΜΠΑΣΤΗΣ καὶ ἀλαζὼν ἔν τε τῷ διαλέγεσθαι καὶ ἐν τῷ προσποιεῖσθαι πλουνεῖν. Meineke's further alteration of δὴ διεκόμπασας into νῆ Δι' ἐκόμπασας is also very happy and inge-

nious; but the διὰ in διεκόμπασας seems intended to imply that they boasted “in rivalry” “one against the other,” a very usual meaning of διὰ in compounds (see the note on 1481 infra); and, besides, δὴ διεκόμπασας would have been far more easily corrupted into the δὴ διεκόμσας of the MSS. than νῆ Δι' ἐκόμπασας would have been.

1250. Φιλοκτήμονος] Φιλοκτήμων ἄσματος οὗτος καὶ συνεχῶς δείπνα ἐποίει.—Scho-liast.

1251. τὸ δείπνον συσκέυαζε] εἰ γὰρ ποῦ τις ἐκαλεῖτο εἰς ἄριστον ἢ εἰς δείπνον, τὸ ἄριστον ἢ τὸ δείπνον ἐαυτοῦ ἔφερε. τὸ ὄνομα δὲ τοῦ θεράποντος Χρυσός.—Scho-liast. It seems that at these picnic dinners each guest brought a basket of provisions, not as a contribution to the general stock, but for his own consumption. And Socrates, we are told, perceiving on one such occasion that some guests had brought an insufficient supply, and others overmuch, took the insufficient supply, and divided it amongst the

PHIL.

*"How we boasted, you and I."*

BDEL.

Well, that will do : you're fairly up to that :

So come along : we'll dine at Philoctemon's.

Boy ! Chrysus ! pack our dinner up ; and now

For a rare drinking-bout at last. PHIL. No, no,

Drinking ain't good : I know what comes of drinking,

Breaking of doors, assault, and battery,

And then, a headache and a fine to pay.

BDEL.

Not if you drink with gentlemen, you know.

They'll go to the injured man, and beg you off,

Or you yourself will tell some merry tale,

A jest from Sybaris, or one of Aesop's,

whole party. By this device he shamed the others into dividing their provisions also, so that all the guests shared alike (Xenophon, Mem. iii. 14).

1254. *παράγει καὶ βαλεῖν*] Doubtless Philocleon's judicial experience had taught him that offences such as these were the common result of a riotous wine-party ; and we shall see by-and-by that his apprehensions in the present

case were amply justified by the event : see infra 1422. Half a century before, Epicharmus, in those irregular rollicking verses, in which, as in so many other points, he was closely imitated by Plautus, had described in a similar manner, but with greater minuteness of detail, the evil effects which flow from drinking (Athenaeus ii. 3) :

A. Out of a sacrifice comes a feast ;

Out of a feast come wine and drinking. B. Drinking ! that's a jolly good thing.

A. Out of drinking revelry comes, and out of revelry rioting ;

Out of rioting comes a lawsuit, out of a lawsuit condemnation ;

Thence come fines and fetters, and thence come sores, and gangrene, and ulceration.

1259. *Αἰσωπικόν*] Accordingly Philocleon does, in a later scene, make use of two fables of Aesop and two from Sybaris ; but instead of employing them, as his son intends, for the purpose of making matters pleasant, and bringing about the Horatian conclusion, *Solventur risu tabulae, tu missus abibis* (Sat. ii. 1. 86), he selects them with the express design of adding insult to injury. As

a rule, the genuine Aesopian fable seems to have concerned itself with the lower animals (the Scholiast here says *περὶ τῶν τετραπόδων ἦσαν*, which is too narrow a definition) ; whilst the Sybaritic fable dealt mostly with the everyday occurrences of human life ; *περὶ τῶν ἀνθρωπίνων*, says the Scholiast. See the Scholiast on Birds 471, and Müller's Literature of Greece, chap. xi.

- ὄν ἔμαθες ἐν τῷ συμποσίῳ· κᾶτ' ἐς γέλων 1260  
 τὸ πρᾶγμ' ἔτρεψας, ὥστ' ἀφείς σ' ἀποίχεται.  
 ΦΙ. μαθητέον τᾶρ' ἐστὶ πολλοὺς τῶν λόγων,  
 εἴπερ γ' ἀποτίσω μηδὲν, ἣν τι δρῶ κακόν.  
 ἄγε νυν ἴωμεν· μηδὲν ἡμᾶς ἰσχύτω.  
 ΧΟ. πολλάκις δὴ 'δοξ' ἔμαντῷ δεξιὸς πεφυκέναι, 1265  
 καὶ σκαιὸς οὐδεπώποτε·  
 ἀλλ' Ἀμυνίας ὁ Σέλλου μάλλον οὐκ τῶν Κρωβύλου,  
 οὗτος ὃν γ' ἐγὼ ποτ' εἶδον ἀντὶ μήλου καὶ ροιᾶς  
 δειπνοῦντα μετὰ Λεωγόρου.  
 πεινῇ γὰρ ἦπερ Ἀντιφῶν. 1270  
 ἀλλὰ πρεσβεύων γὰρ ἐς Φάρσαλον ὄχρετ'· εἴτ' ἐκεῖ

1261. ἀφείς] ὁ παθὼν δηλονότι.—Scho-  
 liast. *Walks off and leaves you free.*

1265. πολλάκις] The Actors again  
 retire from the stage, and the Chorus  
 come forward with a series of remarks,  
 which, although not in the ordinary form  
 of a Parabasis, yet apparently partake  
 of the Parabolic style and character;  
 ὁ ποιητὴς ταῦτα λέγει ἀπὸ προσώπου τοῦ  
 Χοροῦ, says the Scholiast, παραβατικά δὲ  
 τὰ μελύδρια. The opening strophe (so  
 to call it), wherein they muse on the  
 σκαϊότης of Amynias, consists of five  
 catalectic trochaic tetrameters, one tro-  
 chaic dimeter, and four iambic lines.  
 δεξιὸς is "right-handed," "dexterous,"  
 "clever"; σκαιὸς, "left-handed," "awk-  
 ward," "*gauche*."

1267. ἀλλ' Ἀμυνίας] σκαιὸς μοι ἔδοξε.—  
 Scholiast. Amynias was an effeminate  
 Athenian fop (Clouds 692), noted for his  
 long hair, whence his name appears as  
 part of the compound κομηταμυνία (supra  
 466), and whence also he is here described

(perhaps with an allusion to the real  
 deme Κρωπίδαι) as οὐκ τῶν Κρωβύλου, one  
 of the Topknot tribe. κρωβύλος was a  
 mode of wearing the hair, which was  
 strained back on either side of the head,  
 so as to form a pointed tuft at the top.  
 See the Scholiast on Thucydides i. 6.  
 It would seem that either by his expen-  
 sive habits, or possibly by gambling  
 (supra 74), he had lost all his wealth, and  
 while still retaining his foppish appear-  
 ance, was reduced to actual penury.  
 Formerly he had lived an epicure among  
 epicures; now he must put up with such  
 meagre and insufficient fare as an apple  
 and pomegranate: formerly he was rich  
 as Leogoras, now he is poor as Antiphon.  
 Such is the state to which his σκαϊότης  
 has brought him. The Scholiast ob-  
 serves that Amynias was really the son  
 of Pronapes (supra 74), ὁ γὰρ Σέλλος οὐκ  
 ἦν αὐτοῦ πατήρ, ἀλλ' Ἀίσχινος· ἵνα οὖν καὶ  
 τὸν Ἀμυνίαν καὶ τὸν Ἀίσχινον κομφοδήσῃ ὡς  
 πένητας, τοῦτο εἶπεν. See the note on 325



Learned at the feast. And so the matter turns  
Into a joke, and off he goes contented.

PHIL. O I'll learn plenty of those tales, if so  
I can get off, whatever wrong I do.  
Come, go we in : let nothing stop us now.

CHOR. Often have I deemed myself exceeding bright, acute, and clever,  
Dull, obtuse, and awkward never.  
That is what Amynias is, of Curling-borough, Sellus' son ;  
Him who now upon an apple and pomegranate dines, I saw  
At Leogoras's table  
Eat as hard as he was able,  
Goodness, what a hungry maw !  
Pinched and keen as Antiphon.  
Once he travelled to Pharsalus, our ambassador to be,

supra. My translation hardly indicates with sufficient precision the true point of the satire.

1269. Λεωγόρου] Leogoras, the father of the orator Andocides, was a well-known epicure. Κωμφοδεύται ὡς γαστρί-

ῶ θεῖε Μόρυχε, νῦν γὰρ εὐδαίμων ἔφους,  
καὶ Γλαυκίτης ἡ ψῆττα, καὶ Λεωγόρας,  
οἱ ᾗτε τερπνῶς, οὐδὲν ἐνθυμούμενοι.

1270. Ἀντιφῶν] Some needy and disorderly guest ; see infra 1301. The name was by no means an uncommon one ; and it is quite impossible to believe that Aristophanes is here alluding, as Florent Chretien suggests, to the illustrious Rhamnusian, the son of Sophilus, the orator and politician whose character is given in Thucydides viii. 68.

1271. πρεσβεύων] The Scholiast (both here and on Clouds 691) intimates that this mission is an historical fact, and was mentioned by Eupolis in his Comedy

μαργος ὑπὸ Πλάτωνος ἐν Περιαλγεί, says Athenaeus ix. 37. The passage to which Athenaeus refers is cited by the Scholiast on Clouds 110 (the last line seems to be a parody upon some philosophic description of the Olympian divinities) :

of the Cities. At a later period we hear of political intrigues carried on with the Penestae, who were the villein race of Thessaly, corresponding to the Helots of Laconia. But in the present passage their name is probably introduced merely for the sake of the joke, and for the purpose of comparing the Penestae of Thessaly (τοῖς Πενίσταισι τοῖς Θετταλῶν) with that larger class of Penestae or paupers, of which Amynias was a prominent member.

μόνος μόνοις

τοῖς Πενέσταισι ξυνήν τοῖς

Θετταλῶν, αὐτὸς πενέστης ὢν ἔλαττον οὐδενός.

ὦ μακάρι' Αὐτόμενες, ὥς σε μακαρίζομεν, 1275  
 παῖδας ἐφύτευσας ὅτι χειροτεχνικώτατους,  
 πρῶτα μὲν ἅπασι φίλον ἄνδρα τε σοφώτατον,  
 τὸν κιθαραοιδότατον, ᾧ χάρις ἐφέσπετο·  
 τὸν δ' ὑποκριτὴν ἕτερον, ἀργαλέον ὥς σοφόν·  
 εἴτ' Ἀριφράδην, πολὺ τι θυμοσοφικώτατον, 1280  
 ὄντινά ποτ' ὥμοσε μαθόντα παρὰ μηδενός,  
 ἀλλ' ἀπὸ σοφῆς φύσεος αὐτόματον ἐκμαθεῖν  
 γλωττοποιεῖν εἰς τὰ πορνεῖ' εἰσιόνθ' ἐκάσποτε.

εἰσὶ τινες οἳ μ' ἔλεγον ὥς καταδιηλλάγην,  
 ἡνίκα Κλέων μ' ὑπετάραπτεν ἐπικείμενος 1285

1275. ὦ μακάριε] The next eight lines are each composed of three paeons and one cretic, —○○○|—○○○|—○○○|—○○|; compare *Acharnians* 971-99. Their subject is very similar to that of the supplemental *Epirrhema* in *Knights* 1274-89. Automenes had three sons; the two elder of remarkable skill in their respective professions. The first, *Ariognotus*, was a harper well known (οὐδεὶς ὅστις οὐκ ἐπίσταται, says *Aristophanes*, *Knights* 1278, with an allusion to his name *Ἀρίγνωτος*, unconsciously followed in my translation here) and much esteemed; for the Scholiast on the *Knights* is evidently in error in supposing that *Aristophanes* is speaking ironically. The second was a skilful actor, whose name has not come down to us. The third was *Ariphrades*, no less re-

markable than his brothers, though in a very different way; *his* inventive genius was displayed in discovering new methods of bestiality, for which *Aristophanes* attacks him here, and more plainly in the *Knights* and the *Peace* (885). Yet he is said to have been a pupil of *Anaxagoras*, who was satirized for having trained up such a man as *Ἀριφράδην τὸν ἀδελφὸν Ἀριγνώτου τοῦ κιθαρῳδοῦ*, *Athenaeus* v. 62. Both here and in the *Knights*, *Aristophanes* brings the degraded character of *Ariphrades* into deeper relief, by contrasting *his* accomplishments with those of his brothers. All three were σοφοί, quick-witted (σοφώτατον, σοφόν, θυμοσοφικώτατον), but *they* in liberal and ingenuous arts, *he* in arts of which it is a shame even to speak. The Scholiast says that the

There a solitary guest, he  
 Stayed with only the Penestae,  
 Coming from the tribe himself, the kindred tribe, of Penury.

Fortunate Automenes, we envy your felicity;  
 Every son of yours is of an infinite dexterity:  
 First the Harper, known to all, and loved of all excessively,  
 Grace and wit attend his steps, and elegant festivity:  
 Next the Actor, shrewd of wit beyond all credibility:  
 Last of all Ariphrades, that soul of ingenuity,  
 He who of his native wit, with rare originality,  
 Hit upon an undiscovered trick of bestiality:  
 All alone, the father tells us, striking out a novel line.

Some there are who said that I was reconciled in amity,  
 When upon me Cleon pressed, and made me smart with injury,

expression *κιθαροιδότατος* (harper of harpers) was used in the *Χρυσούν γένος* of Eupolis.

1279. ἀργαλέον ὡς σοφόν] δυσχερὲς εἰπεῖν ὅπως ἦν σοφός.—Scholiast. Compare Birds 427 ἄφατον ὡς φρόνιμος. Lys. 198, 1148, &c.

1280. θυμοσοφικώτατον] θυμόσοφοι λέγονται ὅσοι ἀπ' ἐαυτῶν εὐφυνεῖς εἰσιν.—Scholiast. Compare Clouds 877 θυμόσοφός ἐστιν φύσει.

1281. ὅμοσε] τίς ὅμοσεν, εἰ μὴ ἄρα ὁ πατήρ; inquires the Scholiast; a question more easily asked than answered.

1284. εἰσι] The irregular Epirrhema (if the verses relating to Automenes and his sons can properly be styled an Epirrhema at all) consisted of nine lines, eight paeonic lines, and one trochaic tetrameter: the so-called Antepirrhema

consists of eight lines only, seven paeonic and one trochaic tetrameter. One paeonic line is therefore missing. Nor is this all. The Scholiast suggests, and the suggestion has met with general acceptance, that no fewer than eleven lines (comprising the entire Antistrophe and the first line of the Antepirrhema) have fallen out of the text. And it would seem that in the days of the old Greek grammarians, the MSS. marked a lacuna here. Bergk (in Meineke's *Fragm. Com.* ii. 988) conjectures that the lost Antistrophe contained an attack upon Cleon, and so was introductory to, and softened the abruptness of, the Antepirrhema; but this would hardly be in accordance with the usual character of these systems.

1285. Κλέων] The general nature of



καί με κακίαις ἔκνισε· κᾶθ' ὅτ' ἀπεδειρόμην,  
 οὐκτὸς ἐγέλων μέγα κεκραγότα θεώμενοι,  
 οὐδὲν ἄρ' ἔμοῦ μέλον, ὅσον δὲ μόνον εἰδέναι  
 σκωμμάτιον εἴποτέ τι θλιβόμενος ἐκβαλῶ.

ταῦτα κατιδὼν ὑπὸ τι μικρὸν ἐπιθήκισα·

1290

εἶτα νῦν ἐξηπάτησεν ἡ χάραξ τὴν ἀμπελον.

ΞΑ. ἰὼ χελῶναι μακάριαι τοῦ δέρματος,

καὶ τρισμακάριαι τοῦ 'πὶ ταῖς πλευραῖς τέγους.

the incident to which these lines refer is plain enough. Some attack had been made by Cleon upon Aristophanes, who, finding that he did not receive from the people the support which he had expected, deemed it necessary to wriggle out of the scrape, in a somewhat undignified manner, by patching up a hollow truce with his powerful and dangerous opponent. Beyond this we are quite in the dark: we know nothing of the details of the transaction, nor even at what period or under what circumstances it occurred; and the Scholiasts admit themselves to be equally destitute of all information on the subject. One of Fritzsche's Aristophanic tracts, *De injuriis Aristophani a Cleone illatis commentatio* (Quaest. Aristoph. i. 301), is devoted to the task of proving that Aristophanes is here speaking of his old trouble with Cleon some four years previously, anterior to the date of the *Acharnians*. I do not see that he at all makes out his case; and it is, I believe, the almost universal opinion that the poet is referring to some fresh onslaught made upon him by Cleon after, and in consequence of, the per-

formance of the Knights. And although this view is equally incapable of proof, it seems to me on the whole more likely to be correct.

1286. ἀπεδειρόμην] *I was being scourged*, as ἐξέδειρα supra 450, and frequently elsewhere. But here, I imagine, both in this word and in ἔκνισε, there is a special reference intended to the tanning trade of Cleon.

1287. κεκραγότα] Bergk (in Meineke, *Fragm. Com.* ii. 937) considers that this participle must have been intended to apply to Cleon, "qui vociferatione et clamore plurimum valebat"; but it is more generally, and I think more reasonably, referred to Aristophanes himself. Indeed the pronoun *με*, though contrary to the metre, is actually inserted in the best MSS. οὐκτὸς (οἱ ἐκτὸς), *they that were without, the bystanders*.

1290. ὑπὸ τι] An expression very commonly used in the sense of *somewhat*; as for example in Plato's *Phaedrus* 242 D, εὐήθη καὶ ὑπὸ τι ἀσεβῆ, *with a little dash (soupon) of impiety in it*, and Gorgias 493 C. In a note on this line, Porson observes that the expression occurs elsewhere (*alibi*), and collects several

Currying and tanning me : then as the stripes fell heavily  
 Th' outsiders laughed to see the sport, and hear me squalling lustily,  
 Caring not a whit for me, but only looking merrily,  
 To know if squeezed and pressed I chanced to drop some small buffoonery.  
 Seeing this, I played the ape a little bit undoubtedly.

So then, after all, the Vine-pole proved unfaithful to the Vine.

XANTH. O lucky tortoises, to have such skins,  
 Thrice lucky for the case upon your ribs :

passages (including those cited above) wherein it is found : Hippocrates, *Prædicta*, vol. i, p. 166, Ed. Kuhn. τὰ καυματώδεα ῥίγη ἐπὶ τι ὀλέθρια, "feverish chills are somewhat fatal"; Id. *de morbis vulgaribus*, vol. iii, p. 532, &c. It seems hardly credible that a recent German editor (Richter) should so totally have misunderstood the meaning both of Aristophanes and of Porson as to state, apparently with approbation, and at all events without disapprobation, "Porsonus ad v. VERTIT *alibi*: idem correxit Ath. xv. 693 B." For *πιθηκίζειν*, to play the monkey, i.e. to wheedle, fawn upon, cajole, cf. Thesm. 1133; Knights 887; and compare *ἀλωπεκίζειν* supra 1241. It is plain that the *πιθηκισμός* of Aristophanes consisted, not as Dindorf strangely supposes, in the diversion of his satire, the year after the performance of the Knights, from Cleon to Socrates, but in the wiles and trickeries with which, at the time of the dispute, he managed to disarm the resentment of his adversary.

1291. ἡ χάραξ] A proverb used in reference to persons who find the support, whereon they trusted, giving way in the hour of need. But who is here

the Vine-pole, and who the Vine? According to the common interpretation of the passage, Cleon is the Vine; he had relied upon the feigned submission of Aristophanes, which was but a broken reed. But to me it seems more probable that Aristophanes means to represent himself as the Vine, deceived by the faithless Vine-pole, that is, by the Athenian people. The popular sympathy, to which he had trusted for support against the machinations of Cleon, had played him false when the actual danger came. He is alluding not, as Dindorf seems to think, to the defeat of the Clouds, but to the careless indifference, or rather the undisguised amusement, with which the Athenians had beheld him in the toils of his powerful opponent.

1292. ἰὼ χελῶναι] Xanthias enters hurriedly, to announce the strange proceedings of Philocleon at the feast. We shall find him making a precisely similar entry for a precisely similar purpose, infra 1474. See the note on 1341 infra. The idea of this first line is developed from 429 supra. In the next line *τέλους*, which is Bentley's somewhat bold conjecture for *ἐμαίς*, is adopted by all recent editors without a dissentient voice.

- ὥς εὖ κατηρέψασθε καὶ νουβυστικῶς  
 κεράμῳ τὸ νῶτον ὥστε τὰς πλευρὰς στέγειν. 1295  
 ἐγὼ δ' ἀπόλωλα στιζόμενος βακτηρία.
- ΧΟ. τί δ' ἔστιν, ὦ παῖ; παῖδα γὰρ, κὰν ἦ γέρων,  
 καλεῖν δίκαιον ὅστις ἂν πληγὰς λάβῃ.
- ΞΑ. οὐ γὰρ ὁ γέρων ἀτηρότατον ἄρ' ἦν κακὸν  
 καὶ τῶν ξυνόντων πολὺ παροινικώτατος; 1300  
 καίτοι παρῆν' Ἴππυλλος, Ἀντιφῶν, Λύκων,  
 Λυσίστρατος, Θούφραστος, οἱ περὶ Φρύνιχον.  
 τούτων ἀπάντων ἦν ὑβριστότατος μακρῷ.  
 εὐθὺς γὰρ ὥς ἐνέπλητο πολλῶν κάγαθων,  
 ἐνήλατ', ἐσκίρτα, πεπόρδει, κατεγέλα, 1305  
 ὥσπερ καχρύων ὀνίδιον εὐωχημένον·  
 κᾶτυπτε δὴ με νεανικῶς, παῖ παῖ καλῶν.  
 εἴτ' αὐτὸν ὥς εἶδ', ἤκασεν Λυσίστρατος·  
 ἔοικας, ὦ πρεσβῦτα, νεοπλούτῳ τρυγί  
 κλητῆρί τ' εἰς ἀχυρῶνας ἀποδεδρακότι. 1310  
 ὁ δ' ἀνακραγὼν ἀντήκασ' αὐτὸν πάροπι

1296. στιζόμενος] Compare the expression "varius virgis" in Plautus, Mil. Glor. ii. 2. 61. But there is here, I doubt not, an allusion to the well-known practice of branding a runaway slave, δραπετὴς ἐστιγμένος, Birds 760: cf. Frogs 1511; Lys. 331. I am branded like a runaway slave, says

Xanthias, with marks from my master's stick.

1297. τί δ' ἔστιν, ὦ παῖ] This seems to be a parody on some utterance of Euripides. A very similar couplet, as Bergler remarks, is addressed by the women in Thesm. 582 to the effeminate Cleisthenes,

How now, my child? for we may call thee child,  
 So soft and smooth and downy are thy cheeks.

1301. Ἴππυλλος] These persons are selected, for a by-stroke of satire, as drunken and riotous paupers. On Antiphon see 1270 supra. Lycon, afterwards one of the accusers of Socrates (Plato, Apol. chap. 10; Diog. Laert. So-

crates, ii. 39), was at present chiefly notorious on account of his own poverty, and the unexampled profligacy of his wife Rhodia, who is accordingly, in the Lysistrata, singled out as the first victim to be sacrificed to the vengeance of



How well and cunningly your backs are roofed  
With tiling strong enough to keep out blows :  
Whilst I, I'm cudgelled and tattooed to death.

CHOR. How now, my boy ? for though a man be old,  
Still, if he's beaten, we may call him boy.

XANTH. Was not the old man the most outrageous nuisance,  
Much the most drunk and riotous of all ?

And yet we'd Lycon, Antiphon, Hippiyllus,  
Lysistratus, Theophrastus, Phrynichus ;  
But he was far the noisiest of the lot.

Soon as he'd gorged his fill of the good cheer,  
He skipped, he leapt, and laughed, and frisked, and whinnied,  
Just like a donkey on a feed of corn :

And slapped me youthfully, calling *Boy ! Boy !*

So then Lysistratus compared him thus :

*Old man, says he, you're like new wine fermenting,  
Or like a sompnour, scampering to its bran.*

But he shrieked back, *And you, you're like a locust*

the men : "*we'll burn with fire the sex  
accurst, but Lycon's wife we'll burn the  
first,*" Lysist. 270, and the Scholiasts  
there and on Plato ubi supra. Meineke's  
objection (Fragm. Com. ii. 131) to the  
statement in the latter Scholiast (*πένης,  
ὡς Κρατίδος Πυρίνη, Ἀριστοφάνης Σφηξίν*)  
is based on an insufficient consideration  
of the passage before us. We have  
already met with Lysistratus and his  
jests, supra 787. That he was as desti-  
tute of means as of character is intimated  
in Acharnians 855 ; Knights 1266 ; and  
infra 1312. Phrynichus cannot be iden-  
tified with any known personage of that  
name ; and Hippiyllus and Theophrastus  
do not seem to be mentioned elsewhere.

It was not to "scurvy companions"  
such as these that Bdelycleon has been  
proposing to introduce his father : his  
aim throughout has been τὸν φύσαντα  
σεμνοτέροις κατακοσμήσαι πράγμασι, infra  
1472 ; and this inconsistency furnishes  
an additional argument for the theory  
advanced in the note on 1341 infra.

1310. ἀχυρώνας] Alluding to a well-  
known proverb, preserved by the Scho-  
liast, ὄνος εἰς ἀχυρώνα ἀπέδρα, "the ass  
ran away to its bran." For κλητήρ see  
the notes on lines 139 and 1408. Both  
similes imply that Philocleon was (as we  
say) above himself, carried away by his  
excitement into all manner of excesses.

1311. πάροπον] Philocleon's counter-

τὰ θρῖα τοῦ τρίβωνος ἀποβεβληκότι,  
 Σθενέλω τε τὰ σκευάρια διακεκαρμένῳ.  
 οἱ δ' ἀνεκρότησαν, πλήν γε Θουφράστου μόνου·  
 οὗτος δὲ διεμύλλαινε, ὥς δὴ δεξιός. 1315  
 ὁ γέρων δὲ τὸν Θούφραστον ἤρετ', εἰπέ μοι,  
 ἐπὶ τῷ κομᾶς καὶ κομψὸς εἶναι προσποιεῖ,  
 κωμφοδοιχῶν περὶ τὸν εὖ πράττοντ' αἰεῖ;  
 τοιαῦτα περιύβριζεν αὐτοὺς ἐν μέρει,  
 σκώπτων ἀγροίκως καὶ προσέτι λόγους λέγων 1320  
 ἀμαθέστατ', οὐδὲν εἰκότας τῷ πράγματι.  
 ἔπειτ' ἐπειδὴ 'μέθυεν, οἷκαδ' ἔρχεται  
 τύπτων ἅπαντας, ἣν τις αὐτῷ ξυντύχη.  
 ὁδὶ δὲ δὴ καὶ σφαλλόμενος προσέρχεται.  
 ἀλλ' ἐκποδὼν ἄπειμι πρὶν πληγὰς λαβεῖν. 1325

ΦΙ. ἀνεχε, πάρεχε·  
 κλαύσεταιί τις τῶν ὀπισθεν

similes are aimed at the shabby and threadbare appearance of the hungry jester. In the first, three incongruous images appear to be blended together: (1) a locust (no inapt representative of a parasite), a pest common throughout Hellas, and which though smaller than the Eastern locust was almost equally destructive (Dodwell's Tour i. 215); (2) a fig-tree, shedding its leaves; and (3) the worn and tattered remnant of a scanty cloak. Sthenelus, the object of comparison in the second simile, was a tragic actor, who had recently been compelled by his poverty to sell the very σκευὴν τραγικὴν by which he earned his livelihood.

1314. ἀνεκρότησαν] (*applauded, by clapping their hands.* τὼ χεῖρ' ἀνεκρότησ'

ὑφ' ἡδονῆς, Plutus 739. ταῖς χερσὶν ὑφ' ἡδονῆς ἀνακροτῆσαι, Plutarch, Marius, chap. 44. Cf. Knights 651.)

1315. ὥς δὴ δεξιός] The phraseology implies a sarcasm on the affectation of Theophrastus in seeking to pass himself off as "a superior person." Nothing is known of him save from this passage; but it is evident that Aristophanes is giving his own opinion of the guests, through the lips of Philocleon. The Scholiast explains διεμύλλαινε to mean ὑπερηφάνως τὰ χεῖλη διέστρεφεν ὥς χλευάζων καὶ μὴ ἡσθεῖς τῷ λελεγμένῳ.

1321. οὐδὲν εἰκότας] οὐδὲν ἀρμόζοντας τῷ πράγματι. — Scholiast. Quite inappropriate to the matter in hand.

1326. ἀνεχε, πάρεχε] Philocleon comes in, tipsy and mischievous, with a torch

*That has just shed the lappets of its cloke,  
 Or Sthenelus, shorn of his goods and chattels.  
 At this all clapped, save Theophrast; but he  
 Made a wry face, being forsooth a wit.  
 And pray, the old man asked him, what makes you  
 Give yourself airs, and think yourself so grand,  
 You grinning flatterer of the well-to-do?  
 Thus he kept bantering every guest in turn,  
 Making rude jokes, and telling idle tales,  
 In clownish fashion, relevant to nothing.  
 At last, well drunk, homeward he turns once more,  
 Aiming a blow at every one he meets.  
 Ah! here he's coming; stumbling, staggering on.  
 Methinks I'll vanish ere I'm slapped again.*

PHIL.

Up ahoy! out ahoy!  
 Some of you that follow me

in his hand (τῇ δαδι, 1331, 1390), or, it may be, a torch in *each* hand (μετὰ λαμπάδων ἔρχεται, Scholiast; τάσδε τὰς δαδὰς, 1361). He is followed by a small crowd, composed wholly or partially of the συμπόται, whose party he has broken up, and whose αἰλητρίδα, Dardanis, he has stolen away. As he enters, he utters certain short ejaculations of dubious import, which seem to have been the customary cries at the torch races of the Cerameicus: see the Scholiast on Eurip. Troades 303. In the Troades, ubi supra, Euripides introduces Cassandra with a torch in her hand, uttering similar ejaculations. And the Scholiast here remarks that everybody considered the entrance of Philocleon in the Wasps to

be a parody on the entrance of Cassandra in the Troades; but that in reality the Troades was not exhibited until seven years *after* the Wasps; that is, in B.C. 415. And this is no doubt true: see Clinton's Fasti Hellenici on that year, and Aelian's Var. Hist. ii. 8, there cited. Both poets seem to have adopted, independently, the familiar cries of the Cerameicus. ἀνεχε, πάρεχε may be addressed to the runner, in the sense of "hold it up, hand it on," *erige, porrige*: or to the torch, in the sense of "shine forth, lend light": or to the crowd, in which case πάρεχε may mean "make way," as supra 949. Bergler refers also to Birds 1720; Eur. Cyclops 203.



ἐπακολουθούντων ἐμοί·  
οἶον, εἰ μὴ 'ρρήσεθ', ὑμᾶς,  
ὦ πόνηροι, ταυτηὶ τῇ  
δαδὶ φρυκτοὺς σκευάσω.

1330

ΣΥΜΠΟΤΗΣ. ἦ μὴν σὺ δώσεις αὔριον τούτων δίκην  
ἡμῖν ἅπασι, κεῖ σφόδρ' εἰ νεανίας.  
ἄθροοι γὰρ ἤξιόμην σε προσκαλούμενοι.

ΦΙ.

ἰὴ ἰεῦ, καλούμενοι.  
ἀρχαῖά γ' ὑμῶν· ἀρά γ' ἴσθ'  
ὥς οὐδ' ἀκούων ἀνέχομαι  
δικῶν; ἱαιβοῖ αἰβοῖ.  
τάδε μ' ἀρέσκει· βάλλε κημούς.  
οὐκ ἄπεισι; ποῦ 'στιν  
ἡλιαστής; ἐκποδῶν.

1335

1340

ἀνάβαινε δεῦρο χρυσομηλόλόνθιον,

1331. φρυκτοῦς] ὡς ἰχθύδια (small fry) πεφρυγμένα, τῇ δαδὶ φρυκτοὺς σκευάσω ὀπτήσας.—Scholiast. “φρυκτὰ vel φρυκτοὺς,” says Casaubon on Athenaeus vi. 11, “omissis vocibus ἰχθύδια vel ἰχθύς, vocabant pisces minutos qui et edebantur et venum exponebantur fricti.” σκευάσω is a word belonging to the culinary art.

1332. ΣΥΜΠΟΤΗΣ] These three lines are commonly given to Bdelycleon, which is absurd, for Bdelycleon manifestly makes his first appearance at line 1360 infra; and litigation is the last thing with which he would have threatened his father. See infra 1392, 1418, and passim. Beer therefore transfers the speech to the Chorus, which is worse; for the Chorus are animated with the

most friendly feelings towards Philocleon, who had indeed done them no wrong. Dobree truly says that the lines must belong to one τῶν ἐπακολουθούντων. But no one seems even to have observed that the two great Aristophanic manuscripts (the Ravenna and the Venetian) place a συμπότης amongst the dramatis personae. And it is, in my judgement, self-evident that these lines belong to one of the injured συμπόται, speaking for the whole party, ἡμῖν ἅπασι.

1336. ἀρχαῖά γ' ὑμῶν] The old-fashioned notions you have! Yours ARE obsolete ideas! τάδε μ' ἀρέσκει, these are my joys (pointing to Dardanis). βάλλε κημούς, or as the Scholiast paraphrases it, βάλλε ἐς κόρακας τὰ δικαστικά σκεύη.

1340. ἡλιαστής] To the man who had

Shall ere long be crying.  
 If they don't shog off, I swear  
 I'll frizzle 'em all with the torch I bear,  
 I'll set the rogues a-frying.

GUEST. Zounds! we'll all make you pay for this to-morrow,  
 You vile old rake, however young you are!  
 We'll come and cite and summon you all together.

PHIL. Yah! hah! summon and cite!  
 The obsolete notion! don't you know  
 I'm sick of the names of your suits and claims.  
 Faugh! Faugh! Pheugh!  
 Here's my delight!  
 Away with the verdict-box! Won't he go?  
 Where's the Heliast? out of my sight!  
 My little golden chafer, come up here,

threatened him with a lawsuit, he applies a term, which a short while ago he regarded as a title of honour and dignity, but which, in his altered mood, is expressive of nothing but contempt and disgust. The crowd now retire, and Philocleon (with the *αὐληγρίς*) is left in possession of the field.

1341. The next five and thirty lines contain much that had been better omitted: and the English on the right-hand page is in many places necessarily a substitution for, rather than a translation of, the original text. These drunken scenes, and indeed the entire two hundred lines from 1250 to 1449, were, in my opinion, a mere afterthought on the part of the poet, introduced when the defeat of the Clouds had taught him

that he could not with impunity discard the broad farce, the coarse buffoonery, of other comedians. The dancing scene at the close of the Play was manifestly intended (when it was written) to exhibit the first outburst of Philocleon after drinking "the long untasted wine." We have now two outbursts under precisely similar circumstances, and quite inconsistent with each other. I imagine that according to the original scheme of the Play, Philocleon re-entered the house soon after he had learned to dress and behave with propriety; that the Chorus in the little song *ζηλῶ γὰρ τῆς εὐρυχίας* at once give vent to their hopes for the success of the experiment; that then for the first time Xanthias comes out to describe the effect which the wine was

τῇ χειρὶ τουδὶ λαβομένη τοῦ σχοινίου.

ἔχου· φυλάττου δ', ὥς σαπρὸν τὸ σχοινίον·

ὁμως γε μέντοι τριβόμενον οὐκ ἄχθεται.

ὁρᾷς ἐγὼ σ' ὥς δεξιῶς ὑφειλόμην

1315

μέλλουσαν ἤδη λεσβιεῖν τοὺς ξυμπότας·

ὦν εἶνεκ' ἀπόδος τῷ πέει τῷδὲ χάριν.

ἀλλ' οὐκ ἀποδώσεις οὐδ' ἐφιαλεῖς, οἷδ' ὅτι,

ἀλλ' ἐξαπατήσεις κάγχανεῖ τούτῳ μέγα·

1350

πολλοῖς γὰρ ἤδη χᾶτέροις αὐτ' εἰργάσω.

ἐὰν γένη δὲ μὴ κακὴ νυνὶ γυνή,

ἐγὼ σ', ἐπειδὴν οὐμὸς υἱὸς ἀποθάνῃ,

λυσάμενος ἔξω παλλακὴν, ὃ χοιρίον.

νῦν δ' οὐ κρατῶ γὰρ τῶν ἐμαντοῦ χρημάτων.

νέος γὰρ εἰμι καὶ φυλάττομαι σφόδρα.

1355

τὸ γὰρ νῖδιον τηρεῖ με, κάστι δύσκολον

κάλλως κυμινοπριστοκαρδαμογλύφον.

ταῦτ' οὖν περὶ μου δέδοικε μὴ διαφθαρέω.

πατὴρ γὰρ οὐδεὶς ἐστὶν αὐτῷ πλὴν ἐμοῦ.

producing on his old master; and that Philocleon forthwith follows with those imitations of Phrynichus for which we have been in some measure prepared by the observations of his fellow-dicasts, supra 269. It must, however, be admitted that this enlargement has given us some capital scenes between Philocleon and his victims, and some very interesting and racy specimens of the Sybaritic apologue.

1342. σχοινίου] This is undoubtedly the σκίτινον καθεμένον described in Clouds 538, 539, and explained by the Scholiast on that passage. Aristophanes is there priding himself on having abandoned

the φόρος to which he here unhappily returns. See the preceding note.

1349. ἐγχανεῖ] ἐπὶ τῶν καταγελόντων (cf. supra 1007). ἅμα δὲ καὶ κακεμφάτως (with an allusion, which is continued in the next verse, to the word λεσβιεῖν above).—Scholiast. It is to crimes like these that Saint Paul alludes in the Epistle to the Romans i, 26.

1351. ἐὰν γένη] μιμεῖται τοὺς νεανίσκους λέγοντας, ἐάν μου ὁ πατὴρ ἀποθάνῃ, δώσω σοι πάντα,—ἐλευθερώσας ἐκ τοῦ πορνοβοσκεῖον.—Scholiast. Throughout the passage, Philocleon reverses the relationship between himself and his son, and speaks as if he were the gay young spark,



Hold by this rope, a rotten one perchance,  
 But strong enough for you. Mount up, my dear.  
 See now, how cleverly I filched you off,  
 A wanton hussy, flirting with the guests.  
 You owe me, child, some gratitude for that.  
 But you're not one to pay your debts, I know.  
 O no! you'll laugh and chaff and slip away,  
 That's what you always do. But listen now,  
 Be a good girl, and don't be disobliging,  
 And when my son is dead, I'll ransom you,  
 And make you an honest woman. For indeed  
 I'm not yet master of my own affairs.  
 I am so young, and kept so very strict.  
 My son's my guardian, such a cross-grained man,  
 A cummin-splitting, mustard-scraping fellow.  
 He's so afraid that I should turn out badly,  
 For I'm in truth his only father now.

and his son the crusty cross-grained (δύσκολος) old Heliast.

1353. παλλακήν] A recognized concubine. For the distinction between the *ἑταίρα*, the *παλλακή*, and the *γυνή*, reference is usually made to Demosth. adv. Neneram 1386 τὰς μὲν γὰρ ἑταίρας ἡδονῆς ἔνεκεν ἔχομεν, τὰς δὲ παλλακὰς τῆς καθ' ἡμέραν θεραπείας τοῦ σώματος, τὰς δὲ γυναῖκας τοῦ παιδοποιεῖσθαι γνησίως καὶ τῶν ἔνδον φύλακα πιστὴν ἔχειν. That the position of the *παλλακή* was recognized and protected by the law is plain from Lysias, de Caede Erat. p. 94.

1356. δύσκολον] Properly "troubled with indigestion," then "testy, irritable, splenetic." This was a special charac-

teristic of the Aristophanic dicast: see supra 106, 883, 942, 1105, and Peace 349.

1357. κυμνοπιστοκαρδαμογλύφον] The separate limbs of this Aristophanic compound, *κυμνοπιστής* and *καρδαμογλύφος*, were in common use. Bergler refers to Alexis apud Athenaeum viii. 68 and Hesychius sub voc.: and Porson to Theocr. x. 55. According to Aristotle, Ethics iv. i. 39, the *κυμνοπιστής* is the scraping paring niggard who professes to act, not from motives of illiberality, but on high moral principles.

1359. πατὴρ γὰρ οὐδεὶς] ἀστείως. εἰώθασιν γὰρ οἱ παῖδες λέγειν, μόνος εἰμι τῷ πατρὶ (I am my father's only son). ἀντὶ δὲ τοῦ εἰπεῖν υἱὸς εἶπε πατὴρ, παίζων.—Scholiast. <The

- οἰδὶ δὲ καὐτός· ἐπὶ σὲ καμ' ἔοικε θεῖν. 1360  
 ἀλλ' ὡς τάχιστα στήθι τάσδε τὰς δετὰς  
 λαβοῦσ', ἵν' αὐτὸν τωθάσω νεανικῶς,  
 οἷως ποθ' οὗτος ἐμὲ πρὸ τῶν μυστηρίων.  
 ΒΔ. ὦ οὗτος οὗτος, τυφεδανὲ καὶ χοιρόθλιψ,  
 ποθεῖν ἐρᾶν τ' ἔοικας ὠραίας σοροῦ. 1365  
 οὔτοι καταπροίξει μὰ τὸν Ἀπόλλω τοῦτο δρῶν.  
 ΦΙ. ὡς ἡδέως φάγοις ἂν ἐξ ὄξους δίκην.  
 ΒΔ. οὐ δεινὰ τωθάζειν σε, τὴν αὐλητρίδα  
 τῶν ξυμποτῶν κλέψαντα; ΦΙ. ποίαν αὐλητρίδα;  
 τί ταῦτα ληρεῖς, ὥσπερ ἀπὸ τύμβου πεσών; 1370  
 ΒΔ. νῆ τὸν Δί', αὐτὴ πού' στί σοί γ' ἡ Δαρδανίς.  
 ΦΙ. οὐκ, ἀλλ' ἐν ἀγορᾷ τοῖς θεοῖς δᾶς κάεται.  
 ΒΔ. δᾶς ἦδε; ΦΙ. δᾶς δῆτ'. οὐχ ὀρᾶς ἐστιγμένην;  
 ΒΔ. τί δὲ τὸ μέλαν τοῦτ' ἐστὶν αὐτῆς τούν μέσῳ;  
 ΦΙ. ἡ πίττα δῆπου καομένης ἐξέρχεται. 1375  
 ΒΔ. ὁ δ' ὀπισθεν οὐχὶ πρωκτός ἐστιν οὔτοσί;  
 ΦΙ. ὄζος μὲν οὖν τῆς δαδὸς οὗτος ἐξέχει.  
 ΒΔ. τί λέγεις σύ; ποῖος ὄζος; οὐκ εἰ δεῦρο σύ;  
 ΦΙ. ᾄ ᾄ, τί μέλλεις δρᾶν; ΒΔ. ἄγειν ταύτην λαβὼν

turn may remind the English reader of that in the first Act of Goldsmith's "Good-natured Man": *Leontine*. An only son, sir, might expect more indulgence. *Croaker*. An only father, sir, might expect more obedience.)

1363. *πρὸ τῶν μυστηρίων*] Before I was initiated into the mysteries of high life: with an allusion to the raillery which accompanied the celebration of the great religious mysteries, and which was properly called *τωθασμός*. Aristotle, *Politics* vii. 15.

1364. *τυφεδανέ*] Hesychius explains this word by *τετυφωμένος*, a *dull-witted person*: Photius by *τετυφωμένος* and by *ἀσθενὴς οἷον καπνός*. Suidas, though he gives both *τυφεδανέ* and *στυφεδανέ*, and cites this passage under each head, offers no explanation whatever.

1365. *σοροῦ*] Used *παρὰ προσδοκίαν*, as the Scholiast observes, for *κόρης*. *ὠραίας σοροῦ* is *maturi funeris*, as we say a mature old age and the like: *ὠραία κόρη* is *ωραία γάμου*, *matura viro*. Compare Horace, *Odes* iii. 15,

*Maturo propior desine funeri  
 Inter ludere virgines.*

But here he runs. Belike he's after us.  
Quick, little lady, hold these links an instant;  
And won't I quiz him boyishly and well,  
As he did me before the initiation.

BDEL. You there! you there! you old lascivious dotard!  
Enamoured, eh? ay of a fine ripe coffin.  
Oh, by Apollo, you shall smart for this!

PHIL. Dear, dear, how keen to taste a suit in pickle!

BDEL. No quizzing, sir, when you have filched away  
The flute-girl from our party. PHIL. Eh? what? flute-girl?  
You're out of your mind, or out of your grave, or something.

BDEL. Why, bless the fool, here's Dardanis beside you!

PHIL. What, this? why, this is a torch in the market-place!

BDEL. A torch, man? PHIL. Clearly; pray observe the punctures.

BDEL. Then what's this black here, on the top of her head?

PHIL. Oh, that's the rosin, oozing while it burns.

BDEL. Then this of course is not a woman's arm?

PHIL. Of course not; that's a sprouting of the pine.

BDEL. Sprouting be hanged. (*To Dard.*) You come along with me.

PHIL. Hi! hi! what are you at? BDEL. Marching her off

Pierson (Moeris, p. 426) is clearly wrong in his interpretation of this passage. "*ῥαία σοροῦ*," he says, "*tempestiva capulo παρ' ἰπνόνοισιν pro ῥαία γάμου; nisi ipsam vetulam σορὸν fuisse dictam velis.*" Dardanis was neither *vetula* nor *tempestiva capulo*.

1367. *ἐξ ὄξους δίκην*] This, as Bergler remarks, would have been one of his own favourite dishes a short time ago: see supra 511. But all his former tastes and habits he is now imputing to his son.

1370. *ἀπὸ τύμβου πεσών*] Out of compliment to Bdelycleon, whom it is his humour to regard as a *τυμβογόροντα*, he

varies the old jest, *τί δὴτα ληρεῖς ὥσπερ ἀπ' ὄνου (ἀπὸ νοῦ) καταπεσών*; Clouds 1273. See the note there.

1373. *ἐστιγμένην*] The Scholiast says that torches were punctured and tattooed with figures of animals and the like: and possibly Dardanis may have been branded on the forehead, *ἐστιγμένη* (see on 1296 supra), as an ill-doing Phrygian slave. (Pliny speaks of the "inscripti vultus" of slaves N. H. xviii. 4.) In the next line we cannot escape from the explanation of the Scholiast, *περὶ τοῦ γυναικείου αἰδοίου ἐρωτῆ*.



- ἀφελόμενός σε καὶ νομίσας εἶναι σαπρὸν  
 κοῦδέν δύνασθαι δρᾶν. ΦΙ. ἄκουσόν νυν ἐμοῦ.  
 Ὀλυμπίασιν ἡνίκ' ἐθεώρουν ἐγώ,  
 Ἐφουδίων ἐμαχέσατ' Ἀσκώνδῃ καλῶς,  
 ἥδη γέρων ὦν· εἴτα τῇ πυγμῇ θενὼν  
 ὁ πρεσβύτερος κατέβαλε τὸν νεώτερον.  
 πρὸς ταῦτα τηροῦ μὴ λάβῃς ὑπόπια. 1385
- ΒΔ. νῆ τὸν Δί' ἐξέμαθές γε τὴν Ὀλυμπίαν.
- ΑΡ. ἴθι μοι παράστηθ', ἀντιβολῶ πρὸς τῶν θεῶν.  
 ὁδὶ γὰρ ἀνὴρ ἐστίν ὃς μ' ἀπώλεσεν  
 τῇ δαδὶ παίων, κάξέβαλεν ἐντευθενὶ  
 ἄρτους δέκ' ὀβολῶν κάπιθήκην τέτταρας. 1390
- ΒΔ. ὀρᾷς ἂ δέδρακας; πράγματ' αὖ δεῖ καὶ δίκας  
 ἔχειν διὰ τὸν σὸν οἶνον. ΦΙ. οὐδαμῶς γ', ἐπεὶ  
 λόγοι διαλλάξουσιν αὐτὰ δεξιόι·  
 ὥστ' οἶδ' ὅτι τὴ ταύτῃ διαλλαχθήσομαι. 1395

1381. κοῦδέν δύνασθαι δρᾶν] Fired by this insult, Philocleon straightway calls to mind the anecdote taught him by Bdelycleon himself, *supra* 1192, as to what an old man can do; and he at once retorts upon his preceptor his own teaching.

1388. ἴθι μοι] The persons whom Philocleon had attacked and maltreated on his way from the wine-party, *supra* 1323, have merely tarried until they could procure the necessary κλητῆρες,

λοιδορεῖσθαι δ' οὐ πρέπει  
 ἄνδρας ποιητὰς ὥσπερ ἄρτοπώλιδας.

It is not right that mighty poets should  
 Abuse each other, like two baking-girls.

The sompnour is none other than Chae-rephon, the well-known pupil of So-crates, on whose cadaverous complexion

and now come thronging in with their writs and summonses. The first that enters is a baking-girl, accompanied by, and calling for assistance to, a pallid and corpse-like κλητῆρ. The baking-girls of Athens had attained the same unenviable notoriety for their vituperative powers as, in England, is enjoyed by the fish-women of Billingsgate. In the *Frogs* (857) Dionysus says to Euripides and Aeschylus,

(ἡμιθνήs, *Clouds* 504) the wits of Athens were accustomed to expend all their shafts of ridicule.

Out of your reach ; a rotten, as I think,  
 And impotent old man. PHIL. Now look ye here :  
 Once, when surveying at the Olympian games,  
 I saw how splendidly Ephudion fought  
 With young Ascondas : saw the game old man  
 Up with his fist, and knock the youngster down.  
 So mind your eye, or you'll be pummelled too.

BDEL. Troth, you have learned Olympia to some purpose.

BAKING GIRL. Oh, there he is ! Oh, pray stand by me now !  
 There's the old rascal who misused me so,  
 Banged with his torch, and toppled down from here  
 Bread worth ten obols, and four loaves to boot.

BDEL. There now, you see ; troubles and suits once more  
 Your wine will bring us. PHIL. Troubles ? Not at all.  
 A merry tale or two sets these things right.  
 I'll soon set matters right with this young woman.

1391. ἐπιθήκην] If the reading of this line, and the common interpretation of ἐπιθήκη, are correct, the words must refer to some custom of the trade with which we are now unacquainted. ἄρτους δέκ' ὀβολῶν can mean nothing else than "ten obols' worth of bread"; like the two hundred pennyworth of bread, διακοσίων δηναρίων ἄρτοι, of the Gospels (St. Mark vi. 37 ; St. John vi. 7). It cannot mean, as commonly translated, "decem panes singulos unius assis." Ten obols' worth of loaves seems to have constituted a complete packet, to be delivered at some single destination ; but in addition to these, the baking-girl was carrying four extra loaves, ἐξωθεν τοῦ φορτίου ὄντας, as the Scholiast says. The word ἐπιθήκη is taken to mean something thrown in, over and above the ordinary burden.

And such, I may observe, is exactly the sense in which it is employed by Plautus (Trinummus iv. 3. 18, probably from Philemon ; Id. Prologue 19), "Nisi etiam laborem ad damnum apponam epithecā insuper," "lose my goods and my labour to boot." However, I do not feel sure that ἐπιθήκη may not (by analogy to θήκη, ἀποθήκη, and the like) mean the tray whereon the loaves were carried ; in which case we might either read ἄρτους δέκ' ὀβολῶν κατ' ἐπιθήκην τεττάρων, "ten loaves which I had upon my tray, worth four obols" or retaining κατὰ θήκην (with τεττάρων) translate "loaves worth ten obols and a tray worth four."

1394. διαλλάξουσιν] "Ita enim," observes Bergler, "docebat eum filiussupra 1258." He is going to put in practice the lessons which his son has taught him.

- AP. οὐ τοι μὰ τὸ θεὸν καταπρόϊξει Μυρτίας  
τῆς Ἀγκυλίωνος θυγατέρος καὶ Σωστράτης,  
οὕτω διαφθείρας ἐμοῦ τὰ φορτία.
- ΦΙ. ἄκουσον, ὦ γύναι· λόγον σοι βούλομαι  
λέξαι χαρίεντα. AP. μὰ Δία μή μοί γ', ὦ μέλε. 1400
- ΦΙ. Αἰῶπον ἀπὸ δείπνου βαδίζονθ' ἐσπέρας  
θρασεῖα καὶ μεθύση τις ὑλάκτει κύων.  
κᾶπειτ' ἐκεῖνος εἶπεν, ὦ κύον κύον,  
εἰ νῆ Δί' ἀντὶ τῆς κακῆς γλώττης ποθὲν  
πυροῦς πρίαμο, σωφρονεῖν ἄν μοι δοκεῖς. 1405
- AP. καὶ καταγελᾶς μου; προσκαλοῦμαί σ' ὅστις εἶ,  
πρὸς τοὺς ἀγορανόμους βλάβης τῶν φορτίων,

1396. καταπρόϊξει Μυρτίας] *Shall not treat Myrtia thus with impunity; shall not get off unscathed from Myrtia.* So in a similar scene, Clouds 1239, οὗτοι μὰ τὸν Δία ἐμοῦ καταπρόϊξει. In the next line Myrtia endeavours to overwhelm her opponent with the names of her father and mother. Compare Knights 1309.

Μὰ τὸ θεὸν, by Demeter and Persephone, is [the regular female oath, and as such is perpetually employed by Aristophanes. In the Ecclesiazusae, when the women are practising to speak like men, one orator betrays her sex by asking for strong drink: the next is more successful until she happens to say,

'Tis not proper by the Twain.

PRAXAGORA. How! by the Twain! Girl, have you lost your wits?

WOMAN. Why, what's amiss? I never asked for drink.

PRAXAGORA. You are a Man, and yet invoked the Twain.

WOMAN. O yes, by Apollo!

1402. κύων] The same name is applied to a railing woman in the Menaechni of Plautus (iv. 4. 14).

MENAECHMUS. Non tu scis, mulier, Hecubam quapropter canem Graii esse praedicabant? MULIER. Non equidem scio.

MENAECHMUS. Quia idem faciebat Hecuba, quod tu nunc facis. Omnia mala ingerebat, quemquem aspexerat. Itaque adeo jure coepta appellari est canis.

MENAECHMUS. Know you not, gentle lady, why the Greeks Feigned Hecuba a bitch? WOMAN. I know not, I.

MENAECHMUS. Because she did what you are doing now.



- BAKING GIRL. No, by the Twain ! you shan't escape scot-free,  
Doing such damage to the goods of Myrtia,  
Sostrata's daughter, and Anchylion's, sir !
- PHIL. Listen, good woman : I am going to tell you  
A pleasant tale. BAKING GIRL. Not me, by Zeus, sir, no !
- PHIL. At Aesop, as he walked one eve from supper,  
There yapped an impudent and drunken bitch.  
Then Aesop answered, *O you bitch ! you bitch !*  
*If in the stead of that ungodly tongue*  
*You'd buy some wheat, methinks you'd have more sense.*
- BAKING GIRL. Insult me too ? I summon you before  
The Market Court for damage done my goods,

---

She heaped abuse on every one she saw,  
And therefore rightly was she called a bitch.

In the present passage the application of the tale, which had doubtless been enforced throughout by Philocleon's tone and gesture, is finally clinched by the expression *πυρὸς πρίαυο*, an expression which is appropriate not to the dog, but to a baking-girl who has lost her loaves. *πυρὸς*, says the Scholiast, *ὥστε ἄρτους ποιῆσαι, ἐπεὶ ἀρτόπωλις*.

1406. *καὶ καταγέλῃς*] That is, *in addition* to the damage you have caused me. Do you add insult to injury ?—*προσκαλοῦμαι κ.τ.λ.* Myrtia has got hold of the correct legal formula. *ὁ γὰρ διδούς τὴν γραφὴν προσέγραφεν ὅτι Κατηγορῶ τοῦδε καὶ προσκαλοῦμαι τοῦτον διὰ τοῦ δέινος εἰς τὸ βουλευτήριον*.—Ulpian on Demosth. adv. Mid. 542. The phrase *διὰ τοῦ δέινος* refers to the *κλητήρ*, through whom the process was to be served ; see note on 1408 infra. The words *ὅστις εἰ* are used because Myrtia did not know Philocleon's

name. The full form would be *προσκαλοῦμαι τὸν Φιλοκλέωνα διὰ τοῦ Χαιρεφῶντος πρὸς τοὺς ἀγορανόμους βλάβης φορτίων*. The *βλάβης δίκη*, action for damage done, was one of the regular forms of proceeding in the Athenian Courts.

1407. *ἀγορανόμους*] Just as to English markets there is incident a court which possesses a summary jurisdiction to keep order, and punish petty offences committed in the market ; so the *ἀγοραί* of Athens and Peiraeus were under the jurisdiction of *ἀγορανόμοι* who exercised a similar authority. In the *Acharnians*, Dicaeopolis having appointed sundry stout leather thongs to be his *ἀγορανόμοι*, and to keep order in *his* market (723), has speedily occasion to invoke their aid to expel the informer from its precincts (824), and threatens to employ them even upon Lamachus (968). Alciphron (Ep. i. 9) says that a powerful

κλητῆρ' ἔχουσα Χαιρεφῶντα τουτονί.

ΦΙ. μὰ Δί', ἀλλ' ἄκουσον, ἦν τί σοι δόξω λέγειν.

Λᾱσός ποτ' ἀντεδίδασκε καὶ Σιμωνίδης·

1410

ἔπειθ' ὁ Λᾱσος εἶπεν, ὀλίγον μοι μέλει.

ΑΡ. ἄλῃθες, οὗτος; ΦΙ. καὶ σὺ δὴ μοι, Χαιρεφῶν,

γυναικὶ κλητεύεις, εἰκῶς θαψίνῃ

patron was necessary to protect the fishermen from the ἀγορανόμοι who, for the sake of obtaining bribes, were perpetually molesting quiet tradesmen.

1408. κλητῆρα] Upon this officer devolved the duty of seeing that the defendant was duly served with the citation to appear in court and answer the plaintiff's claim. The summons was served either by the κλητῆρ himself or in his presence. κλητῆρες οἱ ἄνδρες, δι' ὧν εἰς τὰς δίκας προσκαλοῦνται οἱ δικαζόμενοί τισι. —Harpocration, Suidas, Etymol. Magn., Lex. Rhet. (MS. apud Ruhnken's

Timaeus). That they were sometimes merely witnesses of the service of the citation is stated in the same passages, in Suidas s. v. κλητεύει (εἰς δικαστήριον καλεῖ ἄμα μάρτυσι τῆς παραγγελίας οὗς κλήτορας ὀνόμαζον), and elsewhere. In England this duty was at one time performed by certain special officers called Summoners or Sompnours. A Sompnour is one of the Pilgrims in Chaucer's Canterbury Tales, and is unmercifully reviled by the Friar for his odious and unpopular office. The Friar volunteers to tell a tale about a Sompnour.

But if it like unto this compaignie,  
I wol you of a Sompnour tell a game:  
Parde, ye may wel knowen by the name,  
That of a Sompnour may no good be said (6860-3).

Accordingly he tells a tale of a Sompnour who plundered the innocent by pretending to have citations against

them, and then exacting bribes to arrange the matter.

Withouten mandement, a lewed man  
He coude sompne up peine (*sub poenā*) of Cristes curse,  
And they were inly glad to fille his purse; . . . .  
He was (if I shal yeven him his laud)  
A theef, and eke a sompnour, and a baud (6928-30, 6935-6).

Riding out one day under a forest side, he meets the devil, who questions him as to his office.

A, art thou than a bailiff? Ye, quod he.  
He dorste not for veray filth and shame  
Say that he was a sompnour for the name (6974-6).

After some joint adventures the devil carries him off.

And for my sompnour have this Chaerephon.

PHIL. Nay, nay, but listen if I speak not fair.

Simonides and Lasus once were rivals.

Then Lasus says, *Pish*, *I don't care*, says he.

BAKING GIRL. You will, sir, will you? PHIL. And you, Chaerephon,

Are you her sompnour, you, like fear-blanch'd Ino

Body and soule, he with the devil went,  
Wher as thise sompnours han hir heritage (7222-3).

1409. λέγειν τι] To say something to the purpose, something worth attention. Cf. *supra* 649, Herc. Fur. 279 ἀκουσον, ἦν τί σοι δοκῶ λέγειν, Plato, Phaedo, chaps. 7 and 37 (pp. 63 A, 87 B), &c. The baking-girl is led to expect some fair offer of amends.

1410. ἀντεδίδασκε] *Training, competing with, rival choruses*. Lasus of Hermione was a contemporary and rival of the great Simonides of Ceos, who was famous for the number of victories obtained by his dithyrambic choruses: ἐξ ἐπὶ πεντήκοντα, Σιμωνίδη, ἦραο νίκας. See Bentley's Phalaris, Dissert. xi. Of these two eminent dithyrambists an admirable account is given in Müller's *Literature of Greece*, chapter xiv.

1411. ὀλίγον μοι μέλει] The speech of Lasus is emphasized in such a manner as to make it the reply of Philocleon himself to his female adversary, and to show his insolent contempt for her threats. It is adopted by Bdelycleon, *infra* 1446. And cf. *Clouds* 1142; *Frogs* 1136. No doubt the affected indifference of Lasus to the prize was owing to the consciousness that he had but slight chance of obtaining it, with

the ever-victorious Simonides for his antagonist.

1413. θαψίνη] "Are you a woman's sompnour, you with a face as pallid as dye-weed Ino?" I have slightly departed from the MS. reading (κλητεύειν), and the ordinary punctuation of the passage. The comparison of Chaerephon with θαψίνη Ino is of a piece with the epithet πύξιον which Eupolis in the *Πόλεις* bestowed on the same cadaverous student; Schol. on Plato's *Apology*. And see Schol. on 1408 *supra*. The Thapsus or Thapsia (for though somewhat different qualities are ascribed to them, they are said to be really the same plant), which is largely described by Dioscorides, Theophrastus, and Pliny, is unknown in England, and is by modern botanists called *Thapsia Garganica*. It appears from the old grammarians that it was a plant used by dyers: and that it imparted a yellow cadaverous hue which was associated by the ancients with the pallor of sickness and death; an association heightened by the fortuitous similarity of the name to derivatives of θάπτω. Thus Plutarch (Phocion, chap. 28) speaks of θάψινον χρώμα καὶ νεκράδες.



Ἴνοί κρεμαμένη πρὸς ποδῶν Εὐριπίδου ;

- BΔ. ὁδί τις ἕτερος, ὥς ἔοικεν, ἔρχεται 1415  
καλούμενός σε· τόν γέ τοι κλητῆρ' ἔχει.
- ΚΑ. οἴμοι κακοδαίμων. προσκαλοῦμαί σ', ὦ γέρον,  
ὑβρεως. BΔ. ὑβρεως ; μὴ, μὴ καλέσης πρὸς τῶν θεῶν.  
ἐγὼ γὰρ ὑπὲρ αὐτοῦ δίκην δίδωμί σοι,  
ἦν ἂν σὺ τάξῃς, καὶ χάριν προσείσομαι. 1420
- ΦΙ. ἐγὼ μὲν οὖν αὐτῷ διαλλαχθήσομαι  
ἐκῶν· ὁμολογῶ γὰρ πατάξαι καὶ βαλεῖν.  
ἀλλ' ἐλθὲ δευρὶ, πότερον ἐπιτρέπεις ἐμοὶ  
ὃ τι χρὴ μ' ἀποτίσαντ' ἀργύριον τοῦ πράγματος,  
εἶναι φίλον τὸ λοιπὸν, ἢ σύ μοι φράσεις ; 1425
- ΚΑ. σὺν λέγε. δικῶν γὰρ οὐ δέομ' οὐδὲ πραγμάτων.

And Theocritus (ii. 85-8, cited by the Scholiast) says,

ἀλλὰ μέ τις καπυρὰ νόσος ἐξαλάπαξε·  
κείμεν δ' ἐν κλητῆρι δέκ' ἄματα, καὶ δέκα νύκτας  
καὶ μὲν χρῶς μὲν ὁμοῖος ἐγένετο πολλάκι θάψψ.

By the Scholiast on Theocritus, Hesychius, Photius, and other grammarians, *θάψψινον* is explained by *ξανθόν*, and the plant is described as in use for dyeing wool and hair. In Roman poetry the lutum, our dyer's weed (*Reseda luteola*)

holds much the same position as the Thapsus held among the Greeks. Thus Horace (Epode x. 16) describes the colour of cheeks blanched by fear as pallor LUTEUS, and Tibullus (i. 9. 52) says of the sickness of love,

non illi sontica causa est,  
Sed nimius luto corpora tangit amor.

1414. Ἴνοί] The story of Ino, daughter of Cadmus and wife of Athamas, who to escape her domestic miseries threw herself, with her youngest child Melicertes, into the sea, formed one of the most moving tragedies of Euripides. See Acharnians 434. And the line before us no doubt refers to some scene in that Play where Ino in her desolation and misery throws herself at the feet "sive imaginis Deae cujusdam," as Conz

says, "sive hominis alicujus." The name of Euripides seems to be substituted (παρὰ προσδοκίαν) out of sheer mischief for the purpose of connecting the solemn philosopher-poet with a ridiculous travesty.

1417. Κατήγορος] The Scholiast says, παραγίνεται τις ἀνὴρ Εὐριπίδης ὀνομασμένος, κατηγορῶν τοῦ Φιλοκλέωνος ὑβρεως. In all the early editions the name of Euripides is given here ; and in one of the

Pendent before Euripides's feet ?

BDEL. See, here's another coming, as I live,  
To summon you : at least he has got his sompnour.

COMPLAINANT. O dear ! O dear ! Old man, I summon you  
For outrage. BDEL. Outrage ? no, by the Gods, pray don't.  
I'll make amends for everything he has done  
(Ask what you will), and thank you kindly too.

PHIL. Nay, I'll make friends myself without compulsion.  
I quite admit the assault and battery.  
So tell me which you'll do ; leave it to me  
To name the compensation I must pay  
To make us friends, or will you fix the sum ?

COMP. Name it yourself : I want no suits nor troubles.

Parisian MSS. the words *ἀνὴρ τις* are prefixed to this, and *Εὐριπίδης* to the following line. The language, however, of the speaker is by no means that of the Aristophanic Euripides : in every other place throughout the scene the simple description *κατήγορος* is employed : and Brunck is followed by all subsequent editors in replacing *κατήγορος* here also. The name of *Εὐριπίδης* seems to have crept into the scholium, and thence into the MSS. and editions, from some previous gloss on 1414.

1418. *ὑβρεως* ; *μὴ, μὴ*] For the *ὑβρεως* *γραφὴ* was a very different matter from the *βλάβης δίκη* with which alone the baking-girl had threatened him. It was, so to say, a criminal indictment, and not a mere civil action : and entailed a severe and speedy punishment, proportioned to the gravity of the offence. The provisions of the general law on *ὑβρις* are given by Demosthenes (contra

*Mid.* 529), and should be borne in mind throughout the ensuing scene : *ἐάν τις ὑβρίσῃ εἰς τινα, ἢ παιῖδα ἢ γυναῖκα ἢ ἄνδρα, τῶν ἐλευθέρων ἢ τῶν δούλων, γραφέσθω πρὸς τοὺς θεσμοθέτας ὁ βουλόμενος τῶν Ἀθηναίων, οἷς ἔξεστιν, οἱ δὲ θεσμοθέται εἰσαγόντων εἰς τὴν ἡλιαίαν τριάκονθ' ἡμερῶν* (within thirty days, see the note on 260 supra) *ἀφ' ἧς ἂν ᾗ ἡ γραφὴ, — ὅτου δ' ἂν καταγνωσθῇ, ἢ ἡλιαία τιμάτω περὶ αὐτοῦ παραχρῆμα, ὅτου ἂν δοκῇ ἀξίος εἶναι παθεῖν ἢ ἀποτίσαι. — ἐὰν δ' ἀργυρίου τιμῇ τῆς ὑβρεως, δεδέσθω, ἐὰν ἐλεύθερον ὑβρίσῃ, μέχρις ἂν ἐκτίσῃ.* In certain aggravated cases, different in kind from Philocleon's but still coming under the νόμος *ὑβρεως* (Aeschines contra Tim. 3), the penalty was death ; and death on the very day of conviction.

1422. *παράξαι καὶ βαλεῖν*] And thus Philocleon's prediction (supra 1254) is completely verified by the event.

- ΦΙ. ἀνὴρ Συβαρίτης ἐξέπεσεν ἐξ ἄρματος,  
καὶ πως κατεάγη τῆς κεφαλῆς μέγα σφόδρα·  
ἐτύγχανεν γὰρ οὐ τρίβων ὧν ἱππικῆς.  
κάπειτ' ἐπιστὰς εἶπ' ἀνὴρ αὐτῷ φίλος·  
ἔρδοι τις ἦν ἕκαστος εἰδείη τέχνην.  
οὕτω δὲ καὶ σὺ παράτρεχ' εἰς τὰ Πιττάλου.
- ΒΔ. ὁμοιά σου καὶ ταῦτα τοῖς ἄλλοις τρόποις.
- ΚΑ. ἀλλ' οὖν σὺ μέμνησ' αὐτὸς ἀπεκρίνατο.
- ΦΙ. ἄκουε, μὴ φεῦγ'. ἐν Συβάρει γυνή ποτε  
κατέαξ' ἐχίνον. ΚΑ. ταῦτ' ἐγὼ μαρτύρομαι.
- ΦΙ. οὐχίνος οὖν ἔχων τιν' ἐπεμαρτύρατο·  
εἶθ' ἡ Συβαρίτις εἶπεν, εἰ ναὶ τὰν κόραν  
τὴν μαρτυρίαν ταύτην ἔασας ἐν τάχει  
ἐπίδεσμον ἐπρίω, νοῦν ἂν εἶχες πλείονα.
- ΚΑ. ὕβριξ', ἔως ἂν τὴν δίκην ἄρχων καλῇ.
- ΒΔ. οὐ τοι μὰ τὴν Δήμητρ' ἔτ' ἐνταυθοὶ μενεῖς,  
ἀλλ' ἀράμενος οἴσω σε ΦΙ. τί ποιεῖς; ΒΔ. ὃ τι ποιῶ;

1427. Συβαρίτης] Aesop's fables had produced anything but a sedative effect upon the ruffled baking-girl. With his second victim, therefore, Philocleon resorts to his son's alternative prescription (supra 1259), and tries the effect of a Sybaritic apologue.

1431. ἔρδοι τις] The three Latin versions of this well-known proverb,—Cicero's iambic, *Quam quisque nōrit artem in hac se exerceat* (Tusc. Disp. i. 18),—Horace's hexameter, *Quam scit uterque, libens censebo exerceat artem* (Epist. i. 14. 44),—and the pentameter of Propertius, *Quā pote quisque is eā conterat arte diem* (ii. 1. 46, which, however, is hardly to be considered a version of the proverb), have already

been quoted by various commentators. And Dindorf refers to Athenaeus viii. 44.

1432. Πιττάλου] To the battered Sybarite the proverb conveyed a reproof for his rashness in practising an art in which he was unskilled. To the battered Athenian it conveys a hint for his future conduct. "Do not indulge in litigation, which is not your business and of which you know nothing: but go to Pittalus (the great Athenian doctor of the day, Ach. 1032, 1222), and get your hurts treated." Such is, I suppose, the application of the anecdote: if indeed it has any application at all, and is not rather one of those tales described supra 1321, as οὐδὲν εἰκότας τῷ πράγματι.



PHIL. There was a man of Sybaris, do you know,  
 Thrown from his carriage, and he cracked his skull,  
 Quite badly too. Fact was, he could not drive.  
 There was a friend of his stood by, and said,  
*Let each man exercise the art he knows.*  
 So you, run off to Doctor Pittalus.

BDEL. Ay, this is like the rest of your behaviour.

COMP. (*To Bdel.*) You, sir, yourself, remember what he says.

PHIL. Stop, listen. Once in Sybaris a girl  
 Fractured a jug. COMP. I call you, friend, to witness.

PHIL. Just so the jug: *it* called a friend to witness.  
 Then said the girl of Sybaris, *By'r Lady*,  
*If you would leave off calling friends to witness,*  
*And buy a rivet, you would show more brains.*

COMP. Jeer, till the Magistrate call on my case.

BDEL. No, by Demeter, but you shan't stop here,  
 I'll take and carry you— PHIL. What now! BDEL. What now?

Or it may mean that as the Sybarite got no relief, but merely a piece of sage counsel, so shall it be with the complainant.

1434. σὺ . . . αὐτός] This appeal is plainly addressed to Bdelycleon, whose observation in the preceding line had shown that he was alive to his father's misdoings.

1437. ἔχων τιν'] "Having a κλητὴρ ready." This is the strictly accurate phraseology; κλητὴρ' ἔχουσα Χαιρεφῶντα supra 1408; τὸν γέ τοι κλητὴρ' ἔχει supra 1416. There is consequently no ground whatever for Reiske's strange suggestion to substitute ἔχιν (*viperam*) for ἔχων.

1438. ναὶ τὰν κόραν] τὴν Περσεφόνην.

τοῖς δὲ περὶ Σικελίαν τὸ κατὰ Κόρης ὀμνύειν ἐνεφιλοχώρει, ἐντεῦθεν γὰρ ὁ Ἄδης αὐτὴν ἀρπάσαι μυθεύεται' ὥς οἱ τὰ τοιαῦτά γε ἀλληγορῆσαι δεινοί, διὰ τὸν γινόμενον ἐπὶ χρόνον τινὰ τῶν σπερμάτων κατὰ γῆς ἀφανισμόν. θωρίζει δὲ ἐπίτηδες.—Scholiast.

1440. ἐπίδεσμον] The art of riveting broken earthenware was well known to the ancients. Even in our Romano-British city of Uriconium (Wroxeter) a piece of Samian ware has been found, repaired with metal rivets. See Dr. Andrew Wynter's "Subtle Brains and Lissom Fingers," pp. 14, 15.

1442. Δήμητρ'] This oath appears to be employed with reference to that by Persephone, four lines above.

εἴσω φέρω σ' ἐντεῦθεν· εἰ δὲ μὴ, τάχα  
κλητῆρες ἐπιλείψουσι τοὺς καλουμένους.

1445

ΦΙ. Αἴσωπον οἱ Δελοφοί ποτ' ΒΔ. ὀλίγον μοι μέλει.

ΦΙ. φιάλην ἐπητιῶντο κλέψαι τοῦ θεοῦ·

ὁ δ' ἔλεξεν αὐτοῖς, ὡς ὁ κάνθαρός ποτε

ΒΔ. οἶμ' ὡς ἀπολῶ σ' αὐτοῖσι τοῖσι κανθάροις.

ΧΟ. ζηλῶ γέ τῃς εὐτυχίας

[στρ.

τὸν πρέσβυν, οἷ μετέστη

1451

ξηρῶν τρόπων καὶ βιοτῆς·

ἕτερα δὲ νῦν ἀντιμαθῶν

ῆθη, μετὰ τι πεσεῖται

ἐπὶ τὸ τρυφερὸν καὶ μαλακόν.

1455

τάχα δ' ἂν ἴσως οὐκ ἐθέλοι.

1446. Αἴσωπον] It is said that the Delphians, enraged at the sarcasms of Aesop, concealed a sacred cup amongst his baggage as he was leaving Delphi. They then pursued and overtook him; and the cup being found in his possession, he was condemned to death on the charge of theft and sacrilege. It was as he was being led out to execution, that he told them the fable of the Eagle and the Beetle; seeking to warn his enemies that though he might be mean as the beetle, and they exalted as the eagle, yet his blood might ascend to heaven and cry for vengeance upon his murderers. And it is for the like purpose, viz. as a protest by the weak against the strong, that Philocleon would fain employ it here, as he is borne out, powerless, in the arms of his son. The fable is preserved by the Scholiast on Peace 129. The eagle had carried off the young beetles: thereupon the old beetle got into the

eagle's eyry and pushed out her eggs. The eagle flew to complain to Zeus, who bade her build her nest in his own bosom. But when the eagle had laid her eggs there, the beetle flew buzzing about the ears of Zeus; and he springing up to brush it away, dropped and broke the eggs. The moral, says the Scholiast, is that there is no rest for the wicked, no, not even in the bosom of Zeus. See the note on Peace 129, from which the foregoing is an extract. A third reference to the fable occurs in Lysistrata 695.

1449. οἶμ' ὡς ἀπολῶ] This is merely an expression of the speaker's impatience and disgust: like Lucian's imprecation in his Pseudologists 24 κακὸν κακῶς σε ὁ λόγιος Ἑρμῆς ἐπιτρίψειεν αὐτοῖς λόγοις, or that of Trygaeus in the Peace (1288) κάκιστ' ἀπόλοιω, παιδάριον, αὐταῖς μάχαις, or that of Dionysus in the Frogs 226 ἐξόλοισθ' αὐτῷ κοάξ.

Carry you in: or soon there won't be sompnours  
Enough for all your summoning complainants.

PHIL. The Delphians once charged Aesop— BDEL. I don't care.

PHIL. With having filehed a vessel of their God.

But Aesop up and told them that a beetle—

BDEL. Zounds! but I'll finish you, beetles and all.

CHOR. I envy much his fortune  
As he changes from his dry  
Ungenial life and manners,  
Another path to try.  
Now all to soft indulgence  
His eager soul will take,  
And yet perchance it will not,

1450. ζῆλον] Here, as I think, we return, after an interruption of about 200 lines, to the original scheme of the Play. Every sentence of this little chorus belongs to a period, when the issue of Bdelycleon's experiment was yet uncertain, and before the dry and law-loving Heliast had developed into the turbulent and reckless contemner of law. How, for instance, is the expression, τάχα δ' ἂν ἴσως οὐκ ἐθέλοι, compatible with the fact that Philocleon had already shown himself ready, and eager, to go all lengths in his new career of pleasure and dissipation? How could such a phrase as σεμνοτέροις πράγμασι be applied without absurdity to the scenes which had recently been witnessed? How could the Chorus say that Bdelycleon had got the better in every argument, when Philocleon had just set him and his arguments at defiance, and he had found

it impossible to control his father otherwise than by an exercise of physical force?

1454. μεταπεσείται] *Will sway round to, will change and go over to.* The τι is intercalated to complete the metre. The choral ode is divided into a strophe, and antistrophe, of twelve lines each: and the metre is for the most part a mixture of iambic and choriambic: the choriamb — — — — having occasionally one of its long syllables resolved into two short ones; so as to make either — — — — (ἕτερα δὲ νῦν, 1453; φιλοπατρίαν, 1465); or — — — — (ἦθ' ἢ μετά τι πεσείται, 1454; παῖς ὁ Φιλοκλέωνος, 1466). διαλύονται γὰρ αἱ μακραὶ συλλαβαί, says the Scholiast, εἰς δύο βραχείας. εὐρηται γὰρ καὶ χορίαμβος πεντασύλλαβος. The last line of each system consists of an Ionic a minore and an iambic dipody.



τὸ γὰρ ἀποστῆναι χαλεπὸν  
 φύσεος, ἣν ἔχει τις αἰεί.  
 καίτοι πολλοὶ ταῦτ' ἔπαθον  
 ξυνόντες γνώμας ἐτέρων  
 μετεβάλλοντο τοὺς τρόπους. 1460

πολλοῦ δ' ἐπαίνου παρ' ἐμοί  
 καὶ τοῖσιν εὖ φρονοῦσιν  
 τυχῶν ἄπεισιν διὰ τὴν  
 φιλοπατρίαν καὶ σοφίαν  
 ὁ παῖς ὁ Φιλοκλέωνος. 1465

οὐδενὶ γὰρ οὕτως ἀγανῶ  
 ξυγενέσθην, οὐδὲ τρόποις  
 ἐπεμάνην, οὐδ' ἐξεχύθην.  
 τί γὰρ ἐκείνος ἀντιλέγων  
 οὐ κρείττων ἦν, βουλόμενος  
 τὸν φύσαντα σεμνοτέροις  
 κατακοσμήσαι πράγμασι ; 1470

ΞΑ. νῆ τὸν Διόνυσον, ἄπορά γ' ἡμῖν πράγματα  
 daίμων τις εἰσκέκυκληκεν εἰς τὴν οἰκίαν. 1475  
 ὁ γὰρ γέρων ὡς ἔπιδε διὰ πολλοῦ χρόνου

1462. παρ' ἐμοί] Compare the expression 1049 supra, οὐδὲν χείρων παρὰ τοῖσι σοφοῖς νενόμισται, and Eur. *Heracleidae* 370 παρὰ γ' εὖ φρονοῦσιν.

1465. φιλοπατρίαν] The Scholiast says, διὰ τὸ ὑπὲρ τῆς πατρίδος ἡγωνίσθαι ἢ τοῦ πατρός. The latter is clearly the correct interpretation in this passage.

1469. ἐπεμάνην] The old dicasts who like Philocleon were formerly mad after law (οἷς ἐπεμείνετο supra 744) are now mad after Bdelycleon and the new mode of life which he has unveiled to their gaze. ἐξεχύθην means "ravished, trans-

ported, with love," "melted with love or pleasure." Other compounds of χέω are frequently so used : as, for example, διαχέομένης τῆς ψυχῆς, *solutio in laetitia animo*, Heliodorus, *Aethiopics* iv. 9. Ἰλαρῶ καὶ διακεχυμένῳ τῷ βλέμματι, *Id.* viii. 13. διαχυθῆναι καὶ θυμηδίας πλησθῆναι, Theodoret. *Hist. Eccl.* iii. 24.

1474. νῆ τὸν Διόνυσον] Xanthias again enters to announce the strange proceedings of Philocleon at the feast. No one would gather from the present passage that this was his second entrance on the selfsame errand : nor is there

For, ah ! 'tis hard to break  
 From all your life-long habits ;  
 Yet some the change have made,  
 With other minds consorting,  
 By other counsels swayed.

WITH us and all good people  
 Great praise Philocleon's son  
 For filial love and genius  
 In this affair has won.  
 Such sweet and gracious manners  
 I never saw before,  
 Nor ever with such fondness  
 My doting heart gushed o'er.  
 Where proved he not the victor  
 In all this wordy strife,  
 Seeking to raise his father  
 To higher paths of life ?

XANTH. O Dionysus ! here's a pretty mess  
 Into our house some power has whirligigged.  
 Soon as the old man heard the pipe, and drank

anything in the drunken outburst which immediately follows, to intimate that there had been a previous exhibition of a similar character. See the notes on 1292 and 1341 *supra*. And indeed the purpose for which Philocleon has just been carried within was that he might be kept in peace and soberness : and not that he might be beguiled by another *αὐληγρίς*, or return to the wine, of which he had already taken more than enough. *εἰσκεκύκληκεν*, in the following line, is a term derived from the machinery of the Theatre, and is used in a very

similar way by Lucian, *Deorum Concilium* 9.

1476. διὰ πολλοῦ χρόνου] *After a long interval ; after long abstinence.* These words, though in absolute harmony with what I take to have been the original scheme of the Play, are so strikingly inconsistent with the scene which now immediately precedes them, that they have been with one consent mistranslated *ut diu multumque potavit*. But there is really no doubt as to the true meaning of such phrases as διὰ χρόνον, διὰ μακροῦ χρόνον, διὰ πολλοῦ χρό-

ἤκουσέ τ' αὐλοῦ, περιχαρὴς τῷ πράγματι  
 ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται  
 τάρχαϊ' ἐκεῖν' οἷς Θέσπις ἡγωνίζετο·  
 καὶ τοὺς τραγῳδοὺς φησιν ἀποδείξειν κρόνους  
 τοὺς νῦν, διορχησάμενος ὀλίγον ὕστερον.

1480

ΦΙ. τίς ἐπ' αὐλείοισι θύραις θάσσει;

ΞΑ. τουτὶ καὶ δὴ χωρεῖ τὸ κακόν.

ΦΙ. κληῖθρα χαλάσθω τάδε. καὶ δὴ γὰρ  
 σχήματος ἀρχῇ

1485

νον, and the like. For the Aristophanic usage see Peace 570, 710; Lysistrata 904; Plutus 1045, &c. And cf. supra 1252. So διὰ πολλοῦ in Lucian's Nigrinus 2, δόξαν οὖν μοι διὰ πολλοῦ προσεῖπεν Νιγρίνον, cum igitur statuissem Nigrinum, ut quem longo temporis intervallo non videram, compellare. So διὰ χρόνου in Plato's Republic i. 328 C, καὶ μάλα πρεσβύτης μοι ἔδοξεν εἶναι· διὰ χρόνου γὰρ καὶ ἐωράκειν αὐτόν. Charmides, ad init. ἦκον μὲν τῇ προτεραίᾳ ἐσπέρας ἐκ Ποτιδαίας ἀπὸ τοῦ στρατοπέδου, οἷον δὲ ΔΙΑ ΧΡΟΝΟΥ ἀφικνόμενος, ἀσμένως ἦα ἐπὶ τὰς συνήθεις διατριβάς. So in a precisely similar passage Xen. Mem. ii. 8. 1. So Lysias, de Caede Eratosth. p. 92, ἀσμένως με ἐωρακῦν ἤκοντα ΔΙΑ ΧΡΟΝΟΥ. So Plutarch, Lysander, chap. 14, Αἰγινήτας διὰ πολλοῦ χρόνου τὴν αὐτῶν πόλιν ἀπολαμβάνοντας. So Theodoret v. 7, describing the meeting of Theodosius the Great with Meletius, the saintly and lovable Bishop of Antioch, compares it to the meeting of a son with a father after a long separation, οἷόν τις παῖς φιλοπάτωρ ΔΙΑ ΧΡΟΝΟΥ ΜΑΚΡΟΥ θείας πατρικῆς ἀπολαύσας, περιεπτύσσεται τε καὶ

κατεφίλει καὶ ὀφθαλμοὺς καὶ χεῖλη καὶ στέρνα. So St. Chrysostom noticing that the long cessation of prophecy inspired the Jews with greater wonder at the appearance of the Baptist says (Hom. in Matth. x. 145 C), συνετέλει δὲ εἰς ἑκπληξίν καὶ τὸ ΔΙΑ ΠΟΛΛΟΥ ΤΟΥ ΧΡΟΝΟΥ προφήτην φανῆναι· καὶ γὰρ ἐπέλειπεν αὐτοὺς τὸ χάρισμα, καὶ ΔΙΑ ΜΑΚΡΟΥ πρὸς αὐτοὺς ἐπανῆλθε τοῦ χρόνου.

1478. τῆς νυκτός] The scene therefore occupies an entire day: we began before daybreak, we end with night.

1479. Θέσπις] "The ancient Poets," says Athenaeus (i. 39), "Thespis, Pratinas, Carcinus, and Phrynichus, were called ὀρχηστικοί, dancers; because they not only used much dancing in the Choruses of their Plays, but they were common dancing-masters, teaching anybody that had a mind to learn." And to the same purpose Aristotle (Poet. iv) says that "the first Poetry of the stage was ὀρχηστικωτέρα, more set upon dances than that of the following ages." I am citing from Bentley (Phalaris, Dissertation xi), by whom first this whole passage was properly arranged, emended,



The long untasted wine, he grew so merry  
 He won't stop dancing all the whole night through  
 Those strange old dances such as Thespis taught;  
 And your new bards he'll prove old fools, he says,  
 Dancing against them in the lists directly.

PHIL. Who sits, who waits at the entrance gates?

XANTH. More and more is this evil advancing!

PHIL. Be the bolts undone, we have just begun;

This, this is the first evolution of dancing.

and explained. See the extract at the end of these notes. The extravagances into which Philocleon is now carried by the wine are in entire conformity with his previous character: the performances of Thespis and Phrynichus, the earliest composers of Tragedy, had naturally been the delight of his boyhood: and even throughout the austere duties of his dicastic life, he had cherished a pleasant remembrance of their orchestral melodies. See *supra* 269. On the other hand, the gross scenes through which we have passed are as much out of keeping with Philocleon's antecedents, as they are, I am persuaded, with the scheme of the Play as originally conceived in the mind of its author.

1480. κρόνους] ἀρχαίους, μωρόνς, λήρους, ἀναισθήτους.—Scholiast. The term κρόνος, which involves the idea of being obsolete and out of date, is amusingly applied to the modern, as contrasted with the ancient, dancers.

1481. διορχησάμενος] The διὰ signifies *in competition with*. ἀλλά γε τοι διαίσομαι ἔστε κ' ἀπειρής (*cantu tecum certabo*).—Theocr. v. 22. Cf. *infra* 1499; Knights 1403; Peace 1131, &c.

1482. ΦΙΛ.] Xanthias has barely concluded, when a voice is heard within, clamouring for more space and freedom: the doors are thrown open, and in another instant the old dicast bounds upon the stage in the style and attitude of a tragedy-dancer, challenging the world to a trial of skill. As he skips and spins about, he calls the attention of the audience to the prodigious exertions required for the old-fashioned dances, as compared with those of modern days. His language, adapting itself to the performance, is borrowed from the tragic stage: ὀρχούμενος ὁ γέρων παρατραγικεύεται, says the Scholiast. The present line is addressed to the θυρωρός, who always sat at the αἰθρῆς θύρα of a wealthy house.

1483. τοῦτ' καὶ δὴ χωρεῖ τὸ κακόν] The entire line occurs in *Clouds* 906; *Frogs* 1018. And with κλήθρα χαλάσθω τάδε Bergler has already compared Eurip. *Iph. Taur.* 1304; *Helen* 1180; *Hipp.* 808.

1485-7. σχήματος... λυγίσαντος] Bentley was the first to arrange this passage rightly. See the extract below. "The old fellow," he observes, "begins to

- ΞΑ. μᾶλλον δέ γ' ἴσως μανίας ἀρχή.  
 ΦΙ. πλευρὰν λυγίσαντος ὑπὸ ῥώμης,  
 οἶον μυκτὴρ μυκᾶται καὶ  
 σφόνδυλος ἀχεῖ. ΞΑ. πῖθ' ἐλλέβορον.  
 ΦΙ. πτήσσει Φρύνιχος ὥς τις ἀλέκτωρ, 1490  
 ΞΑ. τάχα βαλλήσεις.  
 ΦΙ. σκέλος οὐράνιον γ' ἐκλακτίζων.  
 πρωκτὸς χάσκει. ΞΑ. κατὰ σαυτὸν ὄρα.  
 ΦΙ. νῦν γὰρ ἐν ἄρθροισι τοῖς ἡμετέροις  
 στρέφεται χαλαρὰ κοτυληδών. 1495  
 ΒΔ. οὐκ εὖ μὰ Δί' οὐ δῆτ', ἀλλὰ μανικὰ πράγματα.  
 ΦΙ. φέρε νυν ἀνείπω κἀνταγωνιστὰς καλῶ.  
 εἴ τις τραγῳδὸς φησιν ὀρχεῖσθαι καλῶς,  
 ἐμοὶ διορχησόμενος ἐνθάδ' εἰσίστω.  
 φησὶν τις, ἦ οὐδεῖς; ΒΔ. εἰς γ' ἐκείνοσιν ὁ μόνος. 1500

dance, and as he dances, he says, *Make room there, for I'm beginning a dance that's enough to strain a man's side with the violent motion.*" Theodoret (Hist. Eccl. ii. 27) uses the expression *τινὰ τῶν ἐπὶ τῆς θυμέλης λυγιζομένων* to describe a theatrical dancer. And so Lucian, de Saltatione 77. As to the expression *μανίας ἀρχή*, compare Terence, Andria i. 3. 13 "Inceptio est amentium, haud amantium."

1489. πῖθ' ἐλλέβορον] This is equivalent to saying, "The man's mad"; hellebore being the specific for cases of madness. So Plautus, Pseudolus iv. 7. 89, "helleborum hisce hominibus est opus." And compare Horace, Satires ii. 3. 82.

1490. πτήσσει Φρύνιχος] I retain the manuscript reading *πτήσσει* in preference to Bentley's celebrated emenda-

tion *πλήσσει*, because any one who has seen a cock about to strike, must have observed the manner in which it crouches and sidles down immediately before it delivers its blow. I imagine the old man to stoop, using the well-known proverb *πτήσσει Φρύνιχος*, but giving it a new turn by adding *ὥς τις ἀλέκτωρ ἐκλακτίζων*. The servant, who sees what this stooping posture indicates, cries out *Τάχα βαλλήσεις*, and sure enough the fling immediately follows. See however the extract at the end of these notes. That the Phrynichus here mentioned is in truth, as Bentley says, the ancient tragedian, the scholar of Thespis, is in my judgement conclusively established by the fact that these Phrynichean dances are *τάρχαί' ἐκείν' οἷς Θέσπις ἡγωνίζετο*. And cf. supra 220. It is surprising that

- XANTH. First evolution of madness, I think.  
 PHIL. With the strong contortion the ribs twist round,  
 And the nostril snorts, and the joints resound,  
 And the tendons crack. XANTH. O, hellebore drink!  
 PHIL. Cocklike, Phrynichus crouches and cowers,  
 XANTH. You'll strike by and by.  
 PHIL. Then he kicks his leg to the wondering sky,  
 XANTH. O look to yourself, look out, look out.  
 PHIL. For now in these sinewy joints of ours  
 The cup-like socket is twirled about.  
 BDEL. 'Twon't do, by Zeus: 'twon't do: 'tis downright madness.  
 PHIL. Come on, I challenge all the world to dance.  
 Now what tragedian thinks he dances well,  
 Let him come in and dance a match with me.  
 Well, is there one, or none? BDEL. Here's only one.

Meineke (Hist. Crit. 149, and Vind. Aristoph.) should fall into the long-exploded error of supposing that Aristophanes is here referring to some unknown contemporary actor, whose existence is inferred from certain obscure passages in Andoc. de Myst. 47, and the Scholiast on Clouds 1091 and Birds 750. And the reason which he gives is as surprising as the error itself. "Phrynichus," says Meineke, "non esse nobilem tragicum ab Aristophane summis laudibus ornatum temporum rationes evincunt: is, quo anno Vespae commissae sunt, dudum ad plures abierat." Surely nothing can be clearer than that Aristophanes is speaking of a Phrynichus "qui dudum ad plures abierat," one τῶν ἀρχαίων, not τῶν νῦν. The entire scene turns on the fact that Philocleon is giving a specimen,

not of modern dancing, but of the old-fashioned performances of the early stage as contrasted with modern dancing.

1495. στρέφεται κοτυληδών] In strictness perhaps the word στρέφεται should be applied, not to the socket, but to the thigh-bone which turns within it: as in Aristotle's definition of κοτυληδών (cited by Richter), τὸ ἐν ᾧ στρέφεται ὁ μηρός (Hist. Animal. i. 10. 3). The next two words, οὐκ εἶ, are by Dobree annexed to Philocleon's speech, οὐκ εἶ; BΔ. μὰ Δι' οὐ δῆτ' ἀλλὰ μανικά πράγματα. Good, eh? BDEL. No, no, by Zeus, 'tis downright madness. And this is both an ingenious and a probable suggestion.

1497. ἀνείπω] See the note on Peace 551. ἀνείπω and καλῶ are in the subjunctive mood. The challenge itself is conveyed in the two following lines.



- ΦΙ. τίς ὁ κακοδαίμων ἐστίν ; ΒΔ. υἱὸς Καρκίνου  
 ὁ μέσατος. ΦΙ. ἀλλ' οὕτως γε καταποθήσεται  
 ἀπολῶ γὰρ αὐτὸν ἐμμελεία κονδύλου.  
 ἐν τῷ ρυθμῷ γὰρ οὐδέν ἐστ'. ΒΔ. ἀλλ', ὦψυρὲ,  
 ἕτερος τραγῳδὸς Καρκινίτης ἔρχεται,  
 ἀδελφὸς αὐτοῦ. ΦΙ. νῆ Δί' ὠψώνηκ' ἄρα.  
 ΒΔ. μὰ τὸν Δί' οὐδέν γ' ἄλλο πλήν γε καρκίνους.  
 προσέρχεται γὰρ ἕτερος αὖ τῶν Καρκίνου.  
 ΦΙ. τουτὶ τί ἦν τὸ προσέρπον ; ὅξις, ἢ φάλαγξ ;

1505

1501. Καρκίνου] Philocleon holds the lists against all comers, as the champion of the older tragic dances, the dances of Phrynichus and Thespis. Three representatives of the modern school of tragic dancing now enter, one by one, to accept his challenge, and contend against him in a trial of skill. They are the three deformed and stunted sons of Carcinus, the constant butts of Aristophanes for their preposterous dances, and their grotesque and ungainly gestures. The remainder of the Play is occupied by the contest, and enlivened by a running fire of jokes upon the name of Carcinus (Crabbe). So far as we can judge from the doubtful and conflicting statements contained in the Aristophanic Scholia, it would seem that Carcinus had four sons, though Aristophanes only speaks of three. These three were dancers in the choruses of their father's tragedies, one of them, Xenocles (Thesm. 169, 440 ; Frogs 86), being also himself a tragic

poet. Another son was named Xenotimus, but the names of the third and fourth sons (if there was a fourth) are uncertain. In the Scholia on Clouds 1261, the sons of Carcinus are called Xenocles, Xenotimus, and Demotimus : on Peace 778, Xenocles, Xenotimus, and Xenarchus : on Frogs 86, Xenocles, Xenotimus, and Xenoclitus : whilst another Scholiast there adds a fourth name, Datis. The name of Datis is also given to a tragic poet, son of Carcinus, by the Scholiast on Peace 289. Here too the Scholiast recognizes four sons, saying, τέσσαρες μὲν δὴ εἰσιν, ἀλλ' οἱ τρεῖς χορευταί. Ξενοκλῆς δὲ ποιητής. τῶν τριῶν οὖν μέσος. Meineke in his Hist. Crit., Epimetra i, De poetis comicorum numero eximendis, discusses these statements, but arrives at no satisfactory conclusion. The diminutive and ungraceful figures of the trio are ridiculed in Peace 789, where Aristophanes calls them

ὀρτυγας οἰκογενεῖς, γυλιαύχενας, ὀρχηστάς,  
 ναννοφνεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας.

The epithet γυλιαύχενας may perhaps excuse my translation of ὀρχίλων, infra 1518, by "wrynecks." See also Peace

864, and the note there. Xenocles was described by Plato Comicus (Schol. on Peace 790) as

- PHIL. Who's he, poor devil? BDEL. 'Tis the midmost son  
Of poet Carcinus, the Crabbe. PHIL. I'll eat him.  
'Sdeath! I'll destroy him with a knuckle-dance.  
He's a born fool at rhythm. BDEL. Nay, but look here!  
Here comes a brother crab, another son  
Of Carcinus. PHIL. 'Faith, I've got crab enough.  
BDEL. Nothing but crabs! 'fore Zeus, nothing but crabs!  
Here creeps a third of Carcinus's brood.  
PHIL. Heyday! what's this? a vinaigrette, or spider?

Ξενοκλῆς ὁ δωδεκαμήχανος  
ὁ Καρκίνου παῖς τοῦ θαλαττίου.

1502. καταποθήσεται] From καταπίνω. The first "Crabbe" that enters is (apparently) Xenotimus. Philocleon threatens to treat him as an edible crab.

1503. ἐμμελεία] The competition is to be between the two styles of tragic dance, the Old and the New: and Philocleon scornfully declares that the ἐμμελεία or τραγική ὄρχησις with which he will vanquish this puny rival is the ἐμμελεία κονδύλου: so deficient is Xenotimus in the first rudiments of the art. ἐμμέλεια, τραγική ὄρχησις.—Scholiast. κυρίως ἢ μετὰ μέλους ὄρχησις τραγική.—Scholiast on Frogs 896. Athenaeus (i.37), citing several old Treatises on Dancing, says that the Tragic dance was called ἐμμέλεια, the Comic κόρδαξ, and the Satyric σίκιννις. So Lucian, de Saltatione, chap. 26, and the Scholiast on Clouds 540. Again in xiv. 30 Athenaeus says, ὁ μὲν κόρδαξ παρ' Ἑλλῆσι φορτικὸς, ἢ δ' ἐμμέλεια σπουδαία. Plato too (Laws vii, pp. 814, 816) pronounces the Pyrrhic dance and the ἐμμέλεια to be σπουδαία, as opposed to ὀρχήματα φαῦλα; the dance of War and the dance of Tragedy being considered

to express the harmonious and rhythmical feelings of a well-ordered mind. It was with this stately measure that Hippocleides commenced his performances in the great assemblage of suitors at Sicyon, Hdt. vi. 129; but it certainly was not with this dance (as Schweighaeuser and the other Commentators there suppose) that he scandalized Cleisthenes, and "danced away his marriage." The corrupt passage of Hesychius (sub voc.) gives no countenance to their view: and Herodotus draws a clear distinction between the ἐμμέλεια with which Hippocleides began, and the extravagant σχήματα which after an interval of rest he proceeded to execute.

1509. ὀξίς] εἶδος ἀγγείου ὀξηροῦ.—Scholiast. ὀξίς is everywhere used for a vinegar cruet; see Frogs 1440, 1453; Plutus 812; and there is no ground for the suggestion of Schneider and Conz that Aristophanes must here be applying the name to some insect. Brunck refers to Birds 1203, πλοῖον ἢ κυνῆ; and rightly observes, "Sic res dissimillimas jungere solent, quum mirâ et insolitâ oblatâ

- ΒΔ. ὁ πιννοτήρης οὗτός ἐστι, τοῦ γένους 1510  
 ὁ σμικρότατος, ὃς τὴν τραγοῦδιαν ποιεῖ.  
 ΦΙ. ὦ Καρκίν', ὦ μακάριε τῆς εὐπαιδίας·  
 ὅσον τὸ πλῆθος κατέπεσεν τῶν ὀρχίλων.  
 ἀτὰρ καταβατέον γ' ἐπ' αὐτοὺς μοι· σὺ δὲ  
 ἄλμην κύκα τούτοισιν, ἣν ἐγὼ κρατῶ. 1515
- ΧΟ. φέρε νυν ἡμεῖς αὐτοῖς ὀλίγον ξυγχωρήσωμεν ἅπαντες,  
 ἵν' ἐφ' ἡσυχίας ἡμῶν πρόσθεν βεμβικίζωσιν ἑαυτοὺς.

specie, quo eam nomine appellare debeant, haesitant."

1510. ὁ πιννοτήρης] This is the tiny crustacean (*Pinnotheres veterum*) about the size of a pea, and thence in modern times called the pea-crab, which ensconces itself within the shell of some living pinna, mussel, cockle, or oyster, but more especially the pinna. See Bell's British Crustaceans, pp. 121-9; Wood's Natural History iii, pp. 424 and 588. The pinna is a wedge-shaped bivalve which moors itself to the rock by a clot of short silky threads, called its byssus. It was supposed by the ancients to be a most helpless creature, unable even to cater for its own support, without the assistance of the little pea-crab. Accordingly the two combined together, and worked in unison for their joint subsistence. The pinna, having got its little guest safely lodged within, left its shell open: and so soon as any

food came between the valves, the pea-crab gave its host a sharp nip, which caused it instantly to close its shells, and so to secure the prey. It was commonly supposed that the pea-crab was necessary to the very existence of the pinna, and that if it were removed, the pinna would die. Hence the little parasite was called Πιννοτήρης or Πιννοφύλαξ. 'Η πίννη, says Chrysippus apud Ath. iii. 38, διαστήσασα τὸ ὄστρακον, ἡσυχάζει, τηροῦσα τὰ ἐπεισιόντα ἰχθύδια. ὁ δὲ πιννοτήρης παρεστὼς, ὅταν εἰσέλθῃ τι, δάκνει αὐτήν, ὥσπερ σημαίνων' ἡ δὲ δηχθεῖσα συμμύει. καὶ οὕτως τὸ ἀποληφθὲν ἔνδον κατεσθίουσι κοινῇ. A similar account is given in Aristotle, Hist. Animal. v. 13; Plutarch, de Solert. Anim. chap. 30; Pliny ix. 66; Aelian, Hist. Anim. iii. 29; Cicero, de Nat. Deorum ii. 48; De Finibus iii. 19. Oppian puts the story into some pleasing verses. Speaking of the pinna, he says,

ἡ μὲν ἀναλκις  
 οὔτε τι μῆτισασθαι ἐπίσταται, οὔτε τι βέβαι.  
 ἀλλ' ἄρα οἱ ξυνόν τε δόμον, ξυνήν τε καλύπτει  
 Καρκίνος ἐναίει, φέρβει δὲ μιν ἡδὲ φυλάσσει·  
 τῷ καὶ πιννοφύλαξ κικλήσκεται. And so on. (Halieutics 187-91.)

There is no doubt of the constant presence of the pea-crab in the shells of



- BDEL. This is the Pinnoteer, of all the tribe  
The tiniest crab: a tragic poet too!
- PHIL. O Carcinus! O proud and happy father!  
Here's a fine troop of wrynecks settling down.  
Well, I must gird me to the fight: and you,  
Mix pickle for these crabs, in case I beat them.

1. Come draw we aside, and leave them a wide, a roomy and peaceable exercise-ground,  
That before us therein like tops they may spin, revolving and whirling and twirling around.

these molluscs, but the theory invented by the ancients to account for the phenomenon has long been exploded. Here the term pinnoteris is applied to Xenocles because he was ὁ σμικρότατος τοῦ γένους, as Aristophanes goes on to say: for unquestionably the comma which has hitherto been placed after γένους should be removed, and a comma should be placed instead after ἔστι, and after σμικρότατος.

1512. μακάριε τῆς εὐπαιδίας] Richter absurdly attributes to εὐπαιδίας in this place the double meaning (which εὐπαις is said occasionally to bear) of "being a beautiful son," and "having beautiful sons." The phrase is used in precisely the same sense here, as in the account which Eusebius gives of the feelings wherewith the father of Origen regarded his illustrious child. He checked the boy to his face, the historian says, but often when his son was asleep he was wont to gaze upon him with reverential awe, καὶ τῆς ΕΥΤΕΚΝΙΑΣ ΜΑΚΑΡΙΟΝ ἑαυτὸν ἠγάσασθαι (Hist. Eccl. vi. 2).

1513. ὀρχίλων] Golden-crested wrens. See the note on 1501 supra. κατέπεισεν, pitched, like a flock of birds. "ὀρχίλων

pro ὀρχηστῶν," says Bergler, "propter similitudinem vocum. Indicat eos parvae esse staturae: mox eos τριόρχας dicit."

1514. καταβατέον] Not, as Richter thinks, "quia tam pusilli sunt", but because the Greeks said καταβαίνειν εἰς τὸν ἀγῶνα, as the Latins said "descendere in certamen"; and indeed Philocleon would have to descend from the stage to the orchestra. At the end of the line, μοι' σὺ δὲ is Hermann's excellent emendation for μ' ὀζυρέ, which had no meaning on the lips of Philocleon, and was probably borrowed from 1504 supra. The awkwardness was perceived by Bentley, who proposed to transfer the line to Bdelycleon; but Hermann's suggestion removes all difficulty, and softens the abruptness of the order given in the following line.

1515. ἄλμην] ἐπειδὴ ἄλμην παρασκευάζουσιν ἐπὶ τῷ φαγεῖν ἰχθῦδια ἢ καρκίνους. ὡς καρκίνους οὖν αὐτοῖς χρώμενός φησιν, οὔτε παρασκευάσσειν ἄλμην, ἵνα, ἐὰν αὐτοὺς νικήσω, ὁπτήσω αὐτοὺς καὶ φάγω.—Scholiast. He is carrying out the idea expressed in the word καταποθήσεται above.

1517. βεμβικίζωσιν] Cf. Birds 1461-5. βέμβιξ ὁ ξύλινος στρόμβος. ἔστι δὲ βέμβιξ ἐργαλεῖον ὃν μάστιγι στρέφουσιν οἱ παῖδες,

ἄγ', ὦ μεγαλῶνυμα τέκνα τοῦ θαλασσίοιο,  
 πηδᾶτε παρὰ ψάμαθον 1520  
 καὶ θιν' ἀλὸς ἀτρυγέτοιο, καρίδων ἀδελφοί·  
 ταχὺν πόδα κυκλοσοβεῖτε, καὶ τὸ Φρυνίχειον  
 ἐκλακτισάτω τις, ὅπως 1525  
 ἰδόντες ἄνω σκέλος [ᾧδ'], ὥζωσιν οἱ θεαταί.

say the Scholiasts, referring to the epigram of Callimachus (No. 1, Blomfield) already cited in the note on Clouds 48,

οἱ δ' ἄρ' ὑπὸ πληγῇσι θαὸς βέμβικας ἔχοντες  
 ἔστρεφον εὐρείῃ παῖδες ἐνὶ τριόδῳ.

1518. *μεγαλῶνυμα*] Aristophanes means, I suppose, to contrast the high-sounding names of the sons of Carcinus with their puny and insignificant persons. They were *μεγαλῶνυμα*, though not *μεγαλοσώματα*. The rest of the Play (omitting the two half-lines) is written in a compound metre (*ἀσυνάρτητος*, see the note on 248 supra, and Bentley's Phalaris, Diss. xi), which may be roughly described as a sort of iambic tetrameter catalectic, varied by the introduction of two anapaests in place of the second,

third, and fourth feet. Thus if in line 1530 we substitute *πρὸς οὐρανόν* for *οὐράνιον*, we have the ordinary tetrameter, *ρίπτε σκέλος πρὸς οὐρανόν' βέμβικας ἔγγενέσθων*. The two half-lines are in the same metre, stopping at the end of the second anapaest. The metrical scheme is as follows:

— | — — | — — || — | — | — | —

It may perhaps be represented to the English ear by the following translation of lines 1531–2,

For hither is creeping along | the Ocean Lord, their father,  
 Well pleased with the feats of his sons | the three surprising dancers.

The same metre is found in Eccl. 580, *μισοῦσι γὰρ ἦν τὰ παλαιὰ πολλάκις θεῶνται*. Its nature is explained in Hephaestion's fifteenth chapter, and Gaisford's notes there. The anapaestic section of the verse is sometimes considered to end with the second anapaest (according to the scheme above), and then the second half is iambic: or sometimes it annexes the succeeding syllable, — | — — | — — | —, and then the second half is ithyphallic, i.e. composed of three trochees, — | — | — |

— | —. It was on the latter principle that Archilochus, who invented these verses, generally divided them. Hephaestion gives the following example from Archilochus, *Ἐρασμονίδη Χαρίλαε—χρήμά τοι γέλοιον*. But subsequent writers used both caesuras indiscriminately. The first section of the line was also sometimes regarded as composed of an Ionic a major and a choriamb, — — — | — — — |. Hephaestion gives several examples of the metre: and many more are col-

O lofty-titled sons of the ocean-roving sire,  
 Ye brethren of the shrimps, come and leap  
 On the sand and on the strand of the salt and barren deep.  
 Whisk nimble feet around you; kick out, till all admire,  
 The Phrynichean kick to the sky;  
 That the audience may applaud, as they view your leg on high.

lected, from Athenaeus and elsewhere, in Gaisford's excellent notes.

1519. θαλασσίσιον] So Καρκίνου τοῦ θαλαττίου in the passage cited supra 1501 from Plato Comicus. And compare the expression ὁ ποντομέδων ἀναξ below.

1522. καρίδων] These ungainly little performers are styled καρίδων ἀδελφοί, partly perhaps as a joke on their grotesque and dwarfish figures; partly because, in their character of καρκίνοι, they would be fellow-crustaceans inhabiting the same localities; and partly because, in their character of dancers, their amazing leaps and bounds might vie with the perpetual springing and frisking of the shrimps παρὰ θῖν' ἄλός ἀπρυγέτιοι. "Walking by the sea-side in a calm evening," says Dr. Paley in a well-known passage of his Natural Theology, chap. xxvi, "upon a sandy shore and with an ebbing tide, I have frequently remarked the appearance of a dark cloud, or rather, very thick mist, hanging over the edge of the water to the height, perhaps, of half a yard, and of the breadth of two or three yards, stretching along the coast as far as the eye could reach, and always retiring with the water. When this cloud came to be examined, it proved to be nothing else than so much space filled with young

shrimps, in the act of bounding in the air, from the shallow margin of the water, or from the wet sand." Bergler compares the iambic line and a half cited by Athenaeus (iii. 66) in his chapter on shrimps, ὠρχοῦντο δ' ὥς καρίδες, ἀνθράκων ἐπὶ Πηδῶσι κυρταί. The penultimate of καρίδων is common: see Athenaeus ubi supra and the next chapter. The phrase παρὰ θῖν' ἄλός ἀπρυγέτιοι is, of course, Homeric (Iliad i. 316, 327).

1524. τὸ Φρυνίχειον] Bentley appears to take this as if it were κατὰ τὸ Φρυνίχειον, in *Phrynichus's* way. See the extract at the end of these notes. And so Bergler and Brunck translate it, *Phrynichi more*, in *morem Phrynichi*. But I should rather suppose ἐκλάκτισμα to be understood, τὸ Φρυνίχειον ἐκλάκτισμα ἐκλακτισάτω. κυκλοσοβεῖτε is Dindorf's happy emendation, metri causâ, for ἐν κύκλῳ σοβεῖτε.

1526. ἰδόντες] This, which was Bentley's conjecture for ᾄδοντες, is now fully confirmed by the MSS. A syllable was wanting after σκέλος, and I have inserted ᾄδε there. The Chorus seem to be joining in the dance, and I imagine that they here give a specimen of the action which they are recommending. See supra 279, 688, 1169; Peace 57; Eccl. 260, and frequently elsewhere. The dance itself is evidently a caricature of the τραγικαὶ



στρόβει, παράβαινε κύκλω καὶ γάστρισον σεαυτὸν,  
 ῥίπτε σκέλος οὐράνιον· βέμβικες ἐγγενέσθων. 1530  
 καὐτὸς γὰρ ὁ ποντομέδων ἄναξ παιήρ προσέρπει  
 ἡσθεὶς ἐπὶ τοῖσιν ἑαυτοῦ παισὶ, τοῖς τριόρχοις.  
 ἀλλ' ἐξάγετ', εἴ τι φιλεῖτ', ὀρχούμενοι θύραζε 1535  
 ἡμᾶς ταχύ· τοῦτο γὰρ οὐδεὶς πω πάρος δέδρακεν  
 ὀρχούμενος, ὅστις ἀπήλλαξεν χορὸν τρυγῶδων.

ὀρχήσεις; a grotesque and extravagant caricature, no doubt: and Bergler says, "Cordacem saltant: huc enim respicit Scholiastes in Nub. 542, quum ait τὸν δὲ κόρδακα ἐν τοῖς Σφηξίν εἰσήγαγεν." There is certainly no other scene to which that Scholiast could be referring, but I do not know whether the term κόρδαξ would be strictly applicable to such a dance as this.

1532. ὁ ποντομέδων ἄναξ] Carcinus is described in terms which, as Bergler observes, are applied to Poseidon by Aeschylus, Septem 124. προσέρπει however is appropriate rather to καρκίνος the crab, than to the God of Ocean. With ῥίπτε σκέλος οὐράνιον above, Bergler

compares Eur. Troad. 325 πᾶλλε πόδ' αἰθέριον.

1534. τριόρχοις] ἔπαιξε διὰ τὸ τρεῖς [ὀρχηστὰς] εἶναι. ἔστι δὲ ὁ τριόρχης ὄρνειον. —Scholiast. See note on 1513 supra. The τριόρχης (or τριόρχος) was the buzzard (*buteo vulgaris*) of the species to which our well-known Hobby (*Hypotriorchis subbuteo*) belongs. (See Introduction to Birds xxvi.)

1537. ὀρχούμενος] The novelty suggested is not that the *Chorus* should make their exit with a dance; which indeed, notwithstanding the Scholiast, I do not believe would have been any novelty at all: but that the *Actors*, unconnected with the Chorus, should

On, on, in mazy circles ; hit your stomach with your heel ;  
 Fling legs aloft to heaven, as like spinning-tops you wheel.  
 Your Sire is creeping onward, the Ruler of the Sea,  
 He gazes with delight at his hobby-dancers three.  
 Come, dancing as you are, if you like it, lead away,  
 For never yet, I warrant, has an actor till to-day  
 Led out a chorus, dancing, at the ending of the Play.

themselves dance at the head of the procession. It is a satire on the extravagant straining after orchestral novelties which distinguished the sons of Carcinus, and which caused Aristophanes and other comedians to describe them as *μηχανοδίφας*, *δωδεκαμηχάνους*, and the like. See the passages cited in the note on 1501 supra. Here then is something for them to do which no man has ever done before, *οὐδείς πω πάρος δέδρακεν*. As this whole scene is avowedly a burlesque parody on tragic dancing and tragic dancers, I am not sure that we ought not, with several MSS. and all the early editions, to read *τραγωδῶν* as the last

word of the Play. *τραγωδῶν* however is found in the best MSS., and is now universally adopted.

And so, in the midst of wild revelry and excitement, ends the Comedy of the Wasps: the irony of fate, as Müller observes (Greek Literature, chap. 28), having brought about a revolution, the counterpart of that delineated in the Clouds. There, a father diverts his son from fashionable pleasures to pursuits adapted for litigation, and lives to rue the day when he succeeded in doing so. Here, a son diverts his father from litigation to fashionable pleasures, and is rewarded with a corresponding result.

I SUBJOIN an extract from Bentley's Dissertations on Phalaris. In the Eleventh Dissertation, "Age of Tragedy," from which this extract is taken, he is engaged in showing that Tragedy properly so called, the Tragedy of Thespis and Phrynichus, was unknown in the days of the tyrant of Agrigentum. In fixing the date of Phrynichus, he has occasion to contend that there were not, as some say, *two* tragic poets of that name, viz. (1) an elder Phrynichus, the son of Polyphradmon and scholar of Thespis; and (2) a later Phrynichus, the son of Melanthas, the author of the *Φοίνισσαι* and the *Μιλήτου ἄλωσις*; but that these two alleged Phrynichuses were really one and the same person. And after many other arguments, he proceeds to consider the manner in which Phrynichus is mentioned in the Wasps.

"Aristophanes in his *Vespae* says that the old men at Athens used to sing the old songs of *Phrynichus*<sup>a</sup>,

καὶ μυυρίζοντες μέλη  
Ἀρχαιομελησιδανοφρυνιχάρατα.

'Tis a conceited word of the poet's own making, and *σιδωνο*, which is one member in the composition of it, relates to the *Phoenissae* (i. e. the Sidonians), a play of Phrynichus's, as the Scholiast well observes. Here we see the author of *Phoenissae* (whom they suppose to be the latter Phrynichus) is meant by Aristophanes: but if I prove too that Aristophanes in this very place meant the Phrynichus Thespis's scholar, 'twill be evident that these two Phrynichuses (whom they falsely imagine) are really one and the same. Now that Aristophanes meant the scholar of Thespis will appear from the very words *μέλη ἀρχαία*, *ancient songs and tunes*. *Ancient*, because that Phrynichus was the second, or, as some in Plato thought, the first author of tragedy; and *songs and tunes* because he was celebrated and famous by that very character. *Phrynichus*, says the Scholiast on this place<sup>b</sup>, *had a mighty name for making of songs*: but in another place he says the same thing of Phrynichus the son of Polyphradmon, who, according to Suidas, was Thespis's scholar: *He was admired*, says he, *for the making of songs*<sup>c</sup>; *they cry him up for the composing of tunes*; and *he was before Aeschylus*<sup>d</sup>. And can it be doubted then,

<sup>a</sup> Arist. Vesp. 219.

<sup>b</sup> Schol. Vesp. 220 δι' ὀνόματος ἦν καθόλου ἐπὶ μελοποιία.

<sup>c</sup> Schol. Aves 750 ἔθαιμάζετο ἐπὶ μελοποιίαις.

<sup>d</sup> Schol. Ranae 910 ἐπαινέουσιν εἰς μελοποιίαν . . . ἦν δὲ πρὸ Αἰσχύλου.



any longer, but that the same person is meant? 'Tis a problem of Aristotle's, Διὰ τί οἱ περὶ Φρύνιχον μᾶλλον ἦσαν μελοποιοί; *Why did Phrynichus make more songs than any tragedian does nowadays*? And he answers it, Ἡ διὰ τὸ πολλαπλάσια εἶναι τότε τὰ μέλη ἐν ταῖς τῶν μέτρων τραγωδίαις; correct it τὰ μέλη τῶν μέτρων ἐν ταῖς τραγωδίαις. *Was it, says he, because at that time the songs (sung by the Chorus) in tragedies were many more than the verses (spoken by the actors)?* Does not Aristotle's very question imply that there was but one Phrynichus a tragedian?

"I will add one argument more for it, and that, if I do not much mistake, will put an end to the controversy. For I will prove that the very passage in Aristophanes, where the Scholiast, and Suidas from him, tell us of this (supposed second) Phrynichus the son of Melanthas, concerns the one and true Phrynichus the scholar of Thespis. *The ancient poets, says Athenaeus<sup>f</sup>, Thespis, Pratinas, Carcinus, and Phrynichus, were called ὀρχηστικοί, dancers; because they not only used much dancing in the choruses of their plays, but they were common dancing-masters, teaching anybody that had a mind to learn. And to the same purpose Aristotle<sup>g</sup> tells us, that the first poetry of the stage was ὀρχηστικωτέρα, more set upon dances than that of the following ages. This being premised (though I had occasion to speak of it before), I shall now set down the words of the poet<sup>h</sup>,*

Ὅ γὰρ γέραν, ὥς ἔπιε διὰ πολλοῦ χρόνου,  
Ἦκουσέ τ' αὐλοῦ, περιχαρὴς τῷ πράγματι,  
Ὅρχούμενος τῆς νυκτὸς οὐδὲν παύσεται  
Τάρχαϊ' ἐκεῖν' οἷς Θέσπις ἡγωνίζετο  
Καὶ τοὺς τραγωδοὺς φησιν ἀποδείξειν κρίνους  
Τὸν νοῦν, διορχησόμενος ὀλίγον ὕστερον,

which are spoken by a servant concerning an old fellow, his master, that was in a frolic of dancing. Who the Thespis was that is here spoken of, the Scholiast and Suidas pretend to tell us: for they say, 'twas one Thespis a harper, not the tragic poet<sup>i</sup>. To speak freely, the place has not been understood this thousand years and more, being neither written nor pointed right. For what can be the meaning of κρίνους τὸν νοῦν? The word κρίνους alone signifies the whole, and τὸν νοῦν is superfluous and needless. So in another place<sup>j</sup>,

Οὐχὶ διδάξεις τοῦτον, κρίνους ὦν.

I humbly conceive the whole passage should be thus read and distinguished,

Ὅρχούμενος τῆς νυκτὸς οὐδὲν παύεται  
Τάρχαϊ' ἐκεῖν' οἷς Θέσπις ἡγωνίζετο  
Καὶ τοὺς τραγωδοὺς φησιν ἀποδείξειν κρίνους  
Τοὺς νῦν, διορχησόμενος ὀλίγον ὕστερον.

<sup>g</sup> Arist. Probl. xix. 31.

<sup>f</sup> Athenaeus i. 39 οἱ ἀρχαῖοι ποιηταί.

<sup>g</sup> Arist. Poet. iv.

<sup>h</sup> Arist. Vesp. 1476.

<sup>i</sup> Schol. ibid. ὁ καθαγὼδός, οὐ γὰρ δὴ ὁ τραγικός. So Suidas in Θεσπ.

<sup>j</sup> Arist. Nubes 929.

All night long, says he, he dances those old dances that *Thespis* used in his choruses: and he says he'll dance here upon the stage by and by, and show the tragedians of these times to be a parcel of fools, he'll out-dance them so much. And who can doubt now, that considers what I have newly quoted from *Athenaeus*, but that *Thespis* ὁ ἀρχαῖος, the old tragic poet (who lived CXIV years before the date of this play), ὁ ἀρχηστικὸς, the common dancing-master at Athens, is meant here by *Aristophanes*? So that the Scholiast and *Suidas* may take their harper again for their own diversion: for it was a common practice among those grammarians, when they happened to be at a loss, to invent a story for the purpose. But to go on with *Aristophanes*: the old fellow begins to dance, and as he dances he says,

Κλῆθρα χαλάσθω τάδε· καὶ γὰρ δὴ  
 Σχήματος ἀρχή  
 (Οἱ. Μᾶλλον δὲ γ' ἴσως μανίας ἀρχή.)  
 Πλευρὰν λυγίσαντος ὑπαὶ βώμης.

So the interlocation is to be placed here, which is faulty in all the editions. *Make room there*, says he, for *I'm beginning a dance that's enough to strain a man's side with the violent motion*. After a line or two, he adds,

Πήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ,  
 (Οἱ. Τάχα βαλλήσεις)  
 Σκέλος οὐράνιον γ' ἐκλακτίζων.

Thus these words are to be pointed, which have hitherto been falsely distinguished. But there's an error here of a worse sort which has possessed the copies of this play ever since *Adrian's* time, and perhaps before. *Πήσσω* signifies *to crouch and sneak away for fear* as poultry do at the sight of the kite, or a cock, when he is beaten at fighting. The Scholiast<sup>k</sup> and *Aelian*<sup>l</sup> tell us that *πήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ*, *Phrynichus sneaks like a cock*, became a proverb upon those that came off badly in any affair; because *Phrynichus* the tragedian came off sneakingly when he was fined 1,000 drachms for his play *Μιλήτου ἄλωσις*. Now, with due reverence to antiquity, I crave leave to suspect that this is a proverb coined on purpose, because the commentators were puzzled here. For, in the first place, *to sneak away like a cock*, seems to be a very improper similitude: for a cock is one of the most bold and martial of birds. I know there's an expression like this, of some nameless poet's,

Ἐπτηξ', ἀλέκτωρ δοῦλον ὡς κλίνας πτερόν.

He sneaked like a cock that hangs down his wings when he's beaten<sup>m</sup>.

<sup>k</sup> Schol. *ibid*.

<sup>l</sup> *Aelian*, Var. Hist. xiii. 17 ἐπὶ τῶν κακῶν τι πασχόντων.

<sup>m</sup> *Plut.* in *Alcib.* iv.

But this case is widely different : for the comparison here is very elegant and natural, because the circumstance of *being beaten* is added to it ; but to say it in general of a cock, as if the whole species were naturally timid, is unwarrantable and absurd. As in another instance : *he stares like a man frightened out of his wits*, is an expression proper enough : but we cannot say in general, *he stares like a man*. I shall hardly believe, therefore, that Aristophanes, the most ingenious man of an age that was fertile of great wits, would let such an expression pass him, *he sneaks like a cock*. But, in the next place, the absurdity of it is doubled and tripled by the sentence that it's joined with : *Phrynichus*, says he, *kicking his legs up to the very heavens in his dances, crouches and sneaks like a cock*. This is no better than downright nonsense ; though, to say something in excuse for the interpreters, they did not join ἐκλακτίζων with Φρύνιχος, as I do, but with the word that follows in the next verse. But, if the reader pleases to consult the passage in the poet, he will be convinced that the construction can be no other than what I have made it. Ἐκλακτισμός, says Hesychius, σχῆμα χορικόν, ὀρχήσεως σύντονον (correct it σχῆμα χορικῆς ὀρχήσεως, σύντονον<sup>n</sup>), was a sort of dance lofty and vehement, used by the choruses. And Julius Pollux, τὰ ἐκλακτίσματα, γυναικῶν ἢ ὀρχήματα· ἔδει γὰρ ὑπὲρ τὸν ὤμον ἐκλακτῖσαι : the ἐκλακτίσματα, says he, were the dances of women ; for they were to kick their heels higher than their shoulders<sup>o</sup>. But I conceive here's a palpable fault in this passage of Pollux : for certainly this kind of dance would be very unseemly and immodest in women. And the particle γὰρ, for, does further show the reading to be faulty. For how can the throwing up the heels as high as the head in dancing, be assigned as a reason why the dance must belong to women ? It would rather prove it belonged to men, because it required great strength and agility. But the error will be removed, if instead of γυναικῶν we correct it γυμνικῶν. The dance, says he, was proper to the γυμνικοί, exercisers ; for the legs were to be thrown up very high, and consequently it required teaching and practice. Well, it's evident now, how every way absurd and improper the present passage of Aristophanes is. If I may have leave to offer at the emendation of so inveterate an error, I would read the place thus :

ΠΑΗΣΣΕΙ Φρύνιχος ὥσπερ ἀλέκτωρ

(Οἱ. Τάχα βαλλήσεις)

Σκέλος οὐράνιον γ' ἐκλακτίζων :

i. e. *Phrynichus STRIKES like a cock, throwing up his heels very lofty*. This is spoken by the old fellow while he's cutting his capers ; and in one of his frisks he offers to strike the servant that stood by, with his foot as it was aloft. Upon which the servant says, Τάχα βαλλήσεις, you'll hit me by and by with your capering and kicking. Παήσω is the proper term for a cock when he strikes as he's fighting ; as πλῆκτρον is his spur that he strikes with. The meaning of the passage is this, that in his

<sup>n</sup> So Pollux, iv. 14 τὸ σχιστὰς ἔλκειν, σχῆμα ὀρχήσεως χορικῆς.

<sup>o</sup> Pollux, *ibid*.



dances he leaped up and vaulted like Phrynichus, who was celebrated for those performances : as it further appears from what follows a little after,

Καὶ τὸ Φρυνίχειον  
 Ἐκλακτισάτω τις ὅπως  
 Ἰδόντες ἄνω σκέλος  
 Ὡζώσιν οἱ θεαταί<sup>p</sup> :

which ought to be thus corrected and distinguished,

Καὶ, τὸ Φρυνίχειον,  
 Ἐκλακτισάτω τις ὅπως  
 Ἰδόντες ἄνω σκέλος,  
 Ὡζώσιν οἱ θεαταί :

i. e. *And, in Phrynichus's way, frisk and caper ; so as the spectators, seeing your legs aloft, may cry out with admiration.* Now, to draw our inference from these several passages, it appears, I suppose, sufficiently, that the Phrynichus here spoken of by Aristophanes was, as well as the Thespis, famous for his dancing, and consequently, by the authority of Athenæus quoted above, he must be ὁ ἀρχαῖος Φρύνιχος, *the ancient Phrynichus, ὁ ὀρχηστικός, the master of dancing*<sup>a</sup>. Upon the whole matter, then, there was but one tragedian Phrynichus, the scholar of Thespis."

<sup>p</sup> Arist. Vesp. 1524.

<sup>a</sup> We have part of an epigram made by Phrynichus himself (Plut. Sympos. viii. Quaest. 9) in commendation of his own dancing.

Σχήματα δ' ὀρχησις τόσα μοι πόρεν, ὅσ' ἐνὶ πόντῳ  
 Κύματα ποιεῖται χεῖματι νῆξ ὁλόῃ.

## APPENDIX

### OF VARIOUS READINGS

THERE are extant ten MSS., Professor Williams White tells us, containing the Comedy of the Wasps. And all ten appear to have been, more or less fully, collated. They are as follows:—

- R. The Ravenna MS.
- V. The first Venetian (No. 474, St. Mark's Library, Venice).
- V<sup>2</sup>. The third Venetian (No. 475, St. Mark's Library, Venice).
- P<sup>1</sup>. The second Parisian (No. 2715, National Library, Paris).
- P<sup>2</sup>. The third Parisian (No. 2717, National Library, Paris).
- F. The first Florentine (No. 31. 15, Laurentian Library, Florence).
- F<sup>1</sup>. The second Florentine (No. 31. 16, Laurentian Library, Florence).
- I. The Vaticano-Palatine (Pal. No. 67, Vatican Library, Rome).
- I<sup>2</sup>. The third Vaticano-Palatine (Pal. No. 123, Vatican Library, Rome).
- D. The Copenhagen MS. (No. 1880, Royal Library, Copenhagen).

I am responsible only for the readings of the Ravenna and first Venetian MSS. as shown in their respective photogravures.

Of the first twenty-two editions mentioned in the Appendix to the Clouds as containing that Comedy, two only—those of Neobari and Frischlin—do not contain the Wasps. “Bothe's first edition,” therefore,

which is (22) in that list, will be (20) in this. The subsequent editions in my possession are :—

- (21) Dindorf. Oxford, 1835.
- (22) Mitchell's Wasps. London, 1835. (Dindorf's text.)
- (23) Weise. Leipsic, 1842.
- (24) Bothe's second edition. Leipsic, 1845.
- (25) Holden's first edition. London, 1848.
- (26) Bergk. Leipsic, 1857 (reprinted 1888).
- (27) Richter's Wasps. Berlin, 1858.
- (28) Meineke. Leipsic, 1860.
- (29) Holden's second edition. London, 1868.
- (30) Green's Wasps. London, 1868.
- (31) My own first edition was published at London, 1875.
- (32) Blaydes. Halle, 1893.
- (33) Van Leeuwen. Leyden, 1893.
- (34) Merry's Wasps. Oxford, 1893.
- (35) Graves's Wasps. Cambridge, 1894.
- (36) Starkie's Wasps. London, 1897.
- (37) Hall and Geldart. Oxford, 1900.
- (38) Van Leeuwen's Wasps, second edition. Leyden, 1909.

“Modern German criticism,” I observed in my former edition, “as regards Aristophanes at least, is calculated rather to display the ingenuity of the critic than to improve the text of the author. Alterations are introduced, without any semblance of authority or probability, apparently for no other reason than that they would, in the opinion of the editor, have done as well as the received and authorized reading.” This evil has certainly not diminished since 1875.

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2. διδασκομαι. This word is omitted in V., but is found in R. and all the other MSS., and in every printed edition.

3. κακὸν ἄρα R. and all MSS. except V. and all editions except those of Starkie, Hall and Geldart, and Van Leeuwen's second, which with V. read κακὸν ἄρα. Mr. Starkie considers κακὸν ἄρα to be unmetrical, and refers to the section of his Introduction entitled "The Division of a Tribrach after the second short syllable." There, adopting Bachmann's classification, he says that there are 102 instances of such a division, and in fifteen of them "the first word is a disyllable and the second a monosyllabic enclitic, so that the ictus really falls on the second syllable of a trisyllable"; adding, in a note, "Hence Vesp. 3 ἄρα of V. is wrong." The note is inaccurately worded, since V. is the only MS. which does *not* read ἄρα, and he must, I think, have omitted some links in Bachmann's argument, for, as the note stands, there seems to be no connexion between the conclusion and the premisses. It seems to me that the reading of R. is clearly right, and that of V. clearly wrong. For Aristophanes very rarely uses ἄρα as a mere inferential particle, which is the meaning here required, or otherwise than as an interrogative.—*προῖφειλεις* Elmsley (at Eur. Heracl. 241), and this seems confirmed by the words of Phrynichus (in Anecd. Bekk. p. 47) κακὸν τι παντὶ προῖφειλεις' ἐπὶ τίνος κακὸν τι λαβεῖν ἐπισπωμένον, and is adopted by Bothe, Dindorf, Bergk, Blaydes, Van Leeuwen, and subsequent editors except Merry. *προῖφειλεις* MSS. editions before Bothe;

and Bekker, Weise, and Merry. *πρῶφειλεις* Hamaker, Meineke, Holden, Green. *πρῶφειλεις* Richter.

5. *σμικρὸν* R. V. Fracini, Gelenius, Portus, recentiores. *μικρὸν* P<sup>1</sup>. P<sup>2</sup>. P<sup>1</sup>. the other editions before Portus.

6. σὺ δ' οὖν V. P<sup>1</sup>. P<sup>2</sup>. I. vulgo. σὺ δ' αὖ R. Fracini, Gelenius, Portus, Scaliger, Faber. Invernizzi gives as R.'s reading, and himself reads, σὺ δ' ἄν.

7. ταῖν κόραιν MSS. all editions before Meineke. *τοῖν κόραιν* Meineke, recentiores. This monstrosity, which would have set any educated Athenian's teeth on edge, is due to the cleverness of Hirschig and Cobet. Cobet (N. L. 484) refers to the treatise "De Vita et Poesi HomERICA" (published with Plutarch's works,) chap. 12, p. 1,080, where the writer says that Homer most of all employed the Attic dialect, τῇ Ἀττικῇ διαλέκτῳ, and gives as an example of his "Atticisms" τὰ τοῖς θηλυκοῖς ἄρσενικά ἄρθρα ἢ μετοχὰς ἢ ἐπίθετα (*articles, participles, and adjectives*) συντάσσειν, ὡς τὸ χεῖρε, τὸ γυναικεῖ καὶ παρὰ Πλάτωνι, ἰδέα ἄγοντε καὶ φέροντε (Phaedrus, chap. 14, p. 237 D). But Cobet does not finish the sentence, which runs ἄγοντε καὶ φέροντε καὶ ἡ σοφὸς γυνή καὶ ἡ δίκαιος. Had he insisted, as logically he ought to have done, that in Aristophanes we should invariably read ἡ σοφὸς instead of ἡ σοφή, we should have had devout Cobetians substituting in line 1282 of the present Play ἀπὸ σοφοῦ φύσεος for ἀπὸ σοφῆς φύσεος, and announcing that "Graeculis et librariis omnibus ea res ignota fuit; itaque passim temere antiquas et verissimas scripturas suo arbitratu depravarunt" (N. L. 695), an accurate description of Cobet's own practice. It

should be observed that even here nothing is said about the genitive: the writer speaks of τῷ χεῖρῃ, not of τοῖν χερσίν; and this agrees with the well-known rule about Demeter and Persephone who are spoken of as τῷ θεῷ but never as τοῖν θεοῖν. See on 378 *infra*. It is true that in Peace 1308 the best, though not all the MSS. have τοῖν γνάθῳ, either because the transcribers considered γνάθος to be masculine, or more probably to assimilate the article to the substantive; but till the nineteenth century no sane man would have defied all authority and reason by writing τοῖν κόρῃν, so divorcing the article from its substantive. And indeed all this is only part and parcel of the great Attic blunder which imagined that the Athenian writers always used what are called "Attic," and never what are called "Hellenic," words and constructions; whereas the Hellenic was merely an expansion of their ordinary usage. See the Introduction to the Knights, pp. xxxiv-xxxvi, and the Fourth Additional Note to the Birds, p. 244.—*ὑπνον* R. V. Bekker, Dindorf, Green, Hall and Geldart. ἥδη P<sup>1</sup>. vulgo. *Invernizai* by mistake thought R.'s reading to be *ὑπνιον*, and himself so read; and his mistake is approved by Meineke, and followed by Holden and Van Leeuwen.

8. ἀλλ' ἢ Bergler (in notes), Brunck, Dindorf, recentiores. ἀλλ' ἢ MSS. the other editions before Dindorf. The words are frequently interchanged, and indeed mean very much the same thing. But ἀλλ' ἢ is *invariably* interrogative, *can it be that you are out of your mind?* ἀλλ' ἢ is *invariably* assertive, *surely you*

*are out of your mind*. And here ἐτεόν implies an interrogative. See Hemsterhuys at Lucian's Necomanteia (1), where Philonides says to Menippus οὔτος, ἀλλ' ἢ παραπαίεις' or ἀλλ' ἢ παραπαίεις; Brunck at Ach. 1111; Bp. Monk at Eur. Hipp. 936; Conington at Aesch. Cho. 774.

11. ἀρτίως ἐπεστρατεύσατο. In all editions before Bekker *τις* was inserted between these two words; but as it occurs in the following line, it was ejected from the present one by Bentley, Porson (at Hec. 1161), and Elmsley (at Ach. 127). Their view was confirmed by R. V. and is followed by Bekker and all subsequent editors except Richter who retained *τις*, and Bothe who substituted *τι*.

15, 16. αἰετὸν καταπτάμενον MSS. all editions before Brunck, who merely observed "αἰετὸν καταπτόμενον. vulgo αἰετὸν καταπτάμενον. Atticas formas reposui." This is of course another illustration of the great Attic blunder, see Appendix to Birds 48; while as regards *καταπτάμενον*, a form admittedly used by the Tragedians, it is also an example of the water-tight compartment fallacy, see Appendix to Peace 32. The difficulty arises from the statement πέτομαι ἐν τῷ ὃ καὶ πέταται, Ἀττικῶς. πέταμαι ἐν τῷ ᾧ καὶ πέταται, Ἑλληνικῶς, Moeris. Why this should have been thought to apply to Comedy and not to Tragedy I cannot tell; but "the teaching of Cobet and Rutherford" is that such forms as πέταται and πτάμενος must be extirpated from Aristophanes. Rutherford indeed rests the case on the readings of R., which, he says, preserve the true forms ὁ and εἰ (as opposed to ᾧ) in Birds 48,

90, 278, 789, 791, 792, 795, 1173, 1624. This seems conclusive. But remembering that in the case of the first person singular of the pluperfect, Rutherford quoted R. as reading in Wasps 800, and Eccl. 650 -*η* (as opposed to -*ειν*), whereas in each case it reads -*ειν* (as opposed to -*η*); and remembering too my own advice, in the Fourth Additional Note to the Birds, that scholars should never adopt a conclusion of the new criticism without carefully examining the foundation on which it is supposed to rest, it may be worth while to look at R. for ourselves. Will it be believed that in EVERY ONE of the preceding instances R. preserves the true form *α* (as opposed to *ο* and *ε*)? Such wholesale inaccuracy is simply astounding, and must, I should think, be without a parallel in the whole range of British scholarship. Since Brunnck made his ill-advised alterations, only Invernizzi, Starkie, and Hall and Geldart have retained the *α* of the MSS.; but the MS. *καταπτάμενον* is retained by all but Bothe, Meineke, Holden, Blaydes, Van Leeuwen, Starkie, and Hall and Geldart.

21. *ΞΑ. πῶς δῆ; ΣΩ.* The words *πῶς δῆ* in the MSS. and in all editions before Holden's first form part of one continuous speech extending from *οὐδὲν ἄρα* in line 20 to *τὴν ἀσπίδα* in line 23. They were connected with *ὅτι* which commenced the following line, *How is it that*. Bentley suggested their transfer to the other speaker, and this is adopted by Holden in his first edition and by all subsequent editors.—*προσερεῖ* V. (the *ο* *supra lineam* standing for *ος*) vulgo. R. has *προ ερεῖ* (with a space between the *ο* and the *ε*) and *προερεῖ* is read by Bergk,

Meineke, Holden, Green, and Merry. Green however suggested *προβαλεῖ* which is read by Blaydes and Starkie. Hirschig suggested *προτεινέι* which was read by Holden in his first edition, and is now read by Van Leeuwen.

22. *τί ταῦτόν.* This was originally suggested by Hirschig, and I adopted it in my former edition because it seemed a necessary corollary of the transfer to Xanthias of the words *πῶς δῆ;* It is adopted by Holden in his first edition (though in his second he follows Meineke in rejecting it), Richter, Blaydes, and all editors subsequent to Blaydes. *ὅτι ταῦτόν* R. V. This was converted by Musuro into *ὅ,τι* which seems to have been the Scholiast's reading, and so all editions before Brunnck, who restored *ὅτι*. And *ὅτι* is read by all subsequent editors except those who read *τί.—τ'* *ἀπέβαλεν* R. V. Invernizzi, recentiores, except Weise. In the editions before Brunnck the line ran *ὅ,τι ταῦτό θηρίον ἔν τε γῇ* and in the following line *γ' ἀπέβαλε* was substituted for *θηρίον*. This was the reading of P<sup>2</sup>. except that for *ταῦτό* it had *ταῦτόν*. P<sup>1</sup>. has *ταῦτόν ἐν γῇ θηρίον* which is read by Brunnck and Weise.

25. *τοιούτον* R. V. vulgo. The anapaest is awkward, but Mr. Starkie's allegation that it is unmetrical cannot be sustained. Bentley suggested *τοιούτ'* and so Elmsley at Ach. 178. This is read by Bothe and Meineke, but the latter repents in his notes. A. Palmer (Quarterly Review, Oct. 1884, p. 365) proposed *τοῦτο τοῦν-ύπνιον* which Blaydes approves and Starkie reads, but *τοιούτον*, not *τοῦτο*, is the word required. And Blaydes himself reads *τοιόνδ' ἐνύπνιον* from, he says, a manuscript note by Elmsley.



26. ἔσται R. V. vulgo. Hamaker proposed to change this to ἐστὶ, which shows that he did not understand the true meaning of the line. See the Commentary; and compare the Sixth of Lucian's Sea-Dialogues, where Poseidon says to Amymon, as he is carrying her away, οὐδὲν δεινὸν μὴ πάθης, "nihil mali patieris."

27. πού 'στ' R. V. vulgo; and this is right, cf. Thesm. 21. τοῦστ' Dindorf, Holden, Bergk, Meineke, Blaydes, Van Leeuwen, Graves, and Starkie.

31. πυκνὴ R. V. Fracini, Invernizzi, recentiores, except Bothe and Weise. πυκνὴ ceteri.

34. τοῖσι προβάτοις R. V. Invernizzi, recentiores, except Weise, Bergk, Blaydes, and Merry, who with P<sup>1</sup>. P<sup>2</sup>. and all editions before Invernizzi read τοῖς προβάτοις.

35. φάλαγα. R. both here and in 39 infra spells the word φάλλαγα and this is followed by Van Leeuwen in his last edition.

36. ἐμπεπρημένης Bothe, Bekker, Dindorf, recentiores, except as herein appears. ἐμπεπρησμένης P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi; and Hall and Geldart afterwards. ἐμπεπρημένην R. Fracini, Invernizzi, Meineke. ἐμπεπρησμένην V.—ὅς R. Fracini, Gormont, Gelenius, Portus, recentiores. σὺς the other editions before Portus.

41. τὸν Δῆμον ἡμῶν MSS. vulgo. For ἡμῶν Herwerden proposed ἡμῖν which is adopted by Starkie, and by Van Leeuwen in his last edition, but is plainly wrong, the ἡμῶν being intended to emphasize the fact that it is OUR (that is, the Athenian) Demus which the grampus is really proposing to cut up.—διαστάναι

R. V. Invernizzi, recentiores, except Weise. διαστάνειν editions before Invernizzi; and Weise afterwards.

49. ἄνθρωπος ὦν R. V. Invernizzi, recentiores, except Weise. ἄνθρωπος ἦν P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi; and Weise afterwards.

50. οὐκ οὖν ἐναργὲς κ.τ.λ. This line has experienced a strange fate in V. The transcriber by mistake began to repeat the second line above (which also follows a final κόραξ), but when he had written the first two words γιγνώμενος ἦκιστ', he discovered his mistake and went on to the following line ἀρβείς ἀφ' ἡμῶν κ.τ.λ., intending, we may suppose, presently to erase the two words and insert the proper line. However he never did so, and consequently these two words γιγνώμενος ἦκιστ' do duty for line 50, the true line 50 being altogether absent.—συμβάλλειν R. συμβαλεῖν P<sup>1</sup>. P<sup>2</sup>. Brunck, recentiores. ξυμβαλεῖν (contra metrum) editions before Brunck.

52. ὀβολῶ MSS. Fracini, Gormont, Gelenius, Portus, recentiores, except Bergler, Brunck, and Weise who, with all the other editions before Portus, read ὀβολοῖς.

53. οὕτως MSS. vulgo. οὕτω σ' Geal, Richter, Meineke, Holden, and Green. Van Leeuwen, who adopted it in his first edition, rejects it in his second. And rightly. One who so cleverly interprets dreams is more natural than you who so cleverly interpret dreams.—σοφῶς R. V. Bekker, Dindorf, Holden, Bergk, Meineke, recentiores. σοφῶς P<sup>1</sup>. P<sup>2</sup>. and the remaining editions.

55. ὀλίγ' ἄτθ' Portus, recentiores, except Brunck. ὀλίγ' ἄττα (which is the same thing) R. V. Fracini, Gormont,

Gelenius. *ὀλίγα γ* P<sup>1</sup>. F<sup>1</sup>. (the conjecturing MSS.) the other editions before Portus; and Brunnck afterwards. *ὀλίγ'* P<sup>2</sup>.—*πρώτων* R. V. P<sup>1</sup>. Fracini, Gelenius, Portus, recentiores, except Kuster, Bergler, Brunnck, and Meineke who, with I. P<sup>2</sup>. and the other editions before Portus, read *πρότερον*.

57. *κεκλεμμένον* MSS. Fracini, Gormont, Gelenius, Portus, recentiores, except Kuster and Bergler who, with the other editions before Portus, read *κεκλαμμένον*.

58. *οὐδὲ* R. V. Fracini, Gelenius, Portus, Scaliger, Faber, Kuster, Bergler. *οὔτε* P<sup>1</sup>. P<sup>2</sup>. vulgo.

61. *ἀνασελγαινόμενος* MSS. vulgo. *ἐνασελγαινόμενος* Dindorf, Weise, Holden, Meineke, Green, Blaydes, Graves, and Starkie. Van Leeuwen writes *ἀσελγαινόμενος εἰς Εὐριπίδην*. But Aristophanes would not have charged himself with *ἀσελγεια*. This line, like those which precede, applies mainly, if not exclusively, to his rivals. When he comes to his own attack upon Cleon, he does indeed change the construction, but describes his action by a verb which claims credit, not discredit, for his attack.

62. *κλέων γ'* R. V. P<sup>1</sup>. P<sup>2</sup>. Brunnck, recentiores. *Κλέων* (without *γ'*) editions before Brunnck. Bergk seriously proposes *Κλέων' ἔγλαφα*.

65. *ἡμῶν μὲν αὐτῶν* MSS. vulgo. Hamaker, with his accustomed infelicity, proposed *ἡμῶν*, so destroying the sense of the line. The only editor who adopted this suggestion was Van Leeuwen in his first edition, translating it "non praestantius quam quas antehac protulimus." "Rectissime," says Herwerden

in his Vind. Aristoph. But in his second edition Van Leeuwen recognized his mistake and returned to *ἡμῶν*.

66. *φορτικῆς* MSS. vulgo. Zanetti has *φροντικῆς* which I mention merely because it is one of the rare instances in which Farreus differs from him. Long afterwards the error reappeared in Rapheleng's edition.

68. *ἄνω* MSS. vulgo. *ἄνω* Reisig, Richter, Meineke, Blaydes, Van Leeuwen, Merry, Starkie, and Hall and Geldart. But the words *ἄνω καθεύδων* are to be conjoined with *ἐκείνοισι*, *that man sleeping up aloft*, and the article is quite out of place. What made Bergk propose to substitute *ἱπνῶ* for *ἄνω* it is impossible to imagine.

70. *καθείρξας* R. V. Fracini, Gelenius, Portus, recentiores. *καθεύδειν* P<sup>2</sup>. the other editions before Portus. P<sup>1</sup>. has *εὔδειν* with *καθείρξας* above.

74. *Προνάπους* MSS. Invernizzi, Dindorf, Holden, Bergk, Meineke, recentiores. *Προνάπου* the other editions before Meineke. In the translation I have left the form "Pronapus."

77. *φιλο, φιλόδικος* R. And V. has *φιλόδικος* written above *φιλο*.—*ἀρχή* MSS. vulgo. *ἀρχή* Hirschig, Richter, recentiores, except Hall and Geldart.

90. *καθίζηται* MSS. vulgo. *καθέζεται* Elmsley, Bergk. In the earlier part of the line the preposition *πὶ* is omitted in R. and V., but is found in all the other MSS. and in every printed edition.

92. *καταμύση* V. P<sup>1</sup>. P<sup>2</sup>. Brunnck, recentiores. *καταμνήση* R. *καταμύσει* editions before Brunnck.

93. *πέταται* MSS. Gelenius, Portus, recentiores. *πέταται* the other editions

before Portus. Here then, of the two forms which it was open to Aristophanes to employ, *πέτεται* or *πέταται*, he does in fact, contrary to his usual practice, select the one which was not finally adopted into the universal Hellenic language, but became a mere Attic provincialism.

94. γ' ἔχειν R. P<sup>1</sup>. vulgo. ἔχειν γ' V. κατέχειν Hirschig. φέρειν Hermann, Meineke. Dobree conjectured τῶν ψήφων for τὴν ψήφον γ'.

97. ἦν ἴδῃ MSS. Bentley, Brunck, recentiores. ἄν ἴδῃ editions before Brunck.

98. νῖδν R. V. Invernizzi, recentiores, save as herein appears. τὸν P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi and Bekker afterwards. But the first syllable of Πυριλάμπους is short. Bentley proposed τὸν τοῦ which is adopted by Blaydes and Van Leeuwen.

100. ᾗδ' R. V. and all editions except Brunck. ᾗδεν P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. Brunck.—ἀφ' ἐσπέρας R. V. Bekker, Bergk, recentiores. ἐφ' ἐσπέρας P<sup>1</sup>. P<sup>2</sup>. the other editions before Bergk. For ὅς the infelicitous Hamaker proposed ὡς which is obviously wrong and is not adopted by any editor except Meineke.

101. ὄψ' ἐξεγείρειν R. V. P<sup>2</sup>. Invernizzi, recentiores, except Weise. ὡς ὄψ' ἐγείρειν P. editions before Invernizzi; and Weise afterwards.

103. εὐθύς δ' ἀπὸ R. V. Fracini, Gelenius, Portus, recentiores. εὐθύς ἀπὸ P<sup>1</sup>. P<sup>2</sup>. the other editions before Portus.

105. προσεχόμενος MSS. vulgo. Hirschig suggested προσισχύμενος from Plutus 1095 ὥσπερ λεπὰς τῷ μειρακίῳ προσίσχεται, and this is adopted by Meineke, Van Leeuwen, and Starkie as

"more euphonious"; an insufficient reason for deserting the MSS.—τῷ κίονι MSS. vulgo. It being uncertain what particular pillar is meant, Reiske suggested τῷ πρήμονι (*scopulo*), Herwerden τῷ κίονι. But the only editor who has altered the text is Blaydes who reads τῇ κυγκλίδι, an unfortunate alteration, for the κυγκλῖς was of course in the interior of the Court, and the point here is that Philocleon got to the Court before it was open.

108. ἀναπεπλασμένος R. V. Invernizzi, recentiores, except Weise and Blaydes who, with P<sup>1</sup>. P<sup>2</sup>. and all editions before Invernizzi, read ὑποπεπλασμένος. But the ὑπὸ is supplied at the commencement of the line. Van Leeuwen made the same mistake in his first edition, but corrected it in the second.

110. ἴν' ἔχοι R. V. P<sup>1</sup>. Invernizzi, Dindorf, Holden, recentiores. ἴν' ἔχη P<sup>2</sup>. the other editions before Holden's first.—δικάζειν MSS. vulgo. Lenting conjectured δικάζων, which is approved by Meineke in his Vind. Aristoph. and adopted by Blaydes and Van Leeuwen, but is clearly wrong. He could not act as a dicast at all, if no votes were provided. Another, and even more absurd, idea of Meineke is to remove line 135 ἔχων τρόπους κ.τ.λ. from its proper position, and insert it after the present line where it is obviously out of place. This he actually does in his edition.

113. ἐνδήσαντες R. V. Fracini, Gormont, Gelenius, Portus, recentiores, except Kuster, Bergler, Brunck, Blaydes, Van Leeuwen, Merry, and Starkie. ἐγκλείσαντες or (Attice) ἐγκλήσαντες ceteri.



118.  $\delta \delta' \text{ οὐ μάλα}$  R. V. Fracini, Gormont, Gelenius, Scaliger (in notes), Bekker, Dindorf, Holden, recentiores.  $\text{καὶ μάλα}$  (with no stop at the end of the line) P<sup>1</sup>. P<sup>2</sup>. the other editions before Holden's first, except Bothe who reads  $\delta\delta\phi \text{ μάλα}$ . Mitchell proposes to give  $\text{καὶ μάλα}$  to Sosias, comparing Clouds 1326, Frogs 890. The meaning is that the lustrations and purifications had no more effect than the previous exhortations. In the earlier part of the verse Meineke with his usual sagacity proposes to change  $\text{αὐτὸν}$  into  $\text{αὐτόν}$ , suggesting that Bdelycleon himself went through a course of lustration in the expectation that his father would follow his example.

119.  $\text{μετὰ τοῦτ'}$  V. Invernizzi, Bergk, Meineke, Blaydes, Starkie, Hall and Geldart, and Van Leeuwen.  $\text{μετὰ τοῦδ'}$  R.  $\text{μετὰ ταῦτ'}$  P<sup>1</sup>. P<sup>2</sup>. vulgo. In my former edition I referred to Frogs 1026, Thesm. 631, 655, and to an excellent note by Fritzsche on the last-mentioned line.

121.  $\delta\tau\epsilon \delta\eta \delta\epsilon$  P<sup>1</sup>. vulgo.  $\delta\tau\epsilon \delta\eta\tau\alpha$  R. V. Bothe, Bekker, Bergk, Richter, Holden, recentiores, except Blaydes, Graves, and Starkie. I retained  $\delta\eta \delta\epsilon$  in my former edition, and retain it now, not because " $\delta\tau\epsilon \delta\eta\tau\alpha$  never occurs in Aristophanes" (Starkie), for it is not likely to occur, if whenever it makes its appearance it is ruthlessly excised, but because I think that the connecting particle  $\delta\epsilon$  is required. In the former edition I referred to Lys. 523, Eccl. 195, 315, 827. Dindorf has  $\delta\eta\tau\alpha$  in his text, but in his notes prefers  $\delta\eta \delta\epsilon$ . Meineke on the contrary has  $\delta\eta \delta\epsilon$  in his text but  $\delta\eta\tau\alpha$  in his notes.

125.  $\epsilon\zeta\epsilon\phi\rho\epsilon\iota\omicron\mu\epsilon\nu$  P<sup>1</sup>. P<sup>2</sup>. vulgo.  $\epsilon\zeta\epsilon$ -

$\phi\rho\acute{\iota}\omicron\mu\epsilon\nu$  R. V. (but in V. there is a blot which obscures the  $\iota$ ) Bekker, Dindorf, and Green; but here again in his notes Dindorf recalls the old reading.  $\epsilon\zeta\epsilon\phi\rho\acute{\iota}\omicron\mu\epsilon\nu$  Nauck, Meineke (in his V. A.), Holden, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart. It is rather strange that the verb  $\epsilon\kappa\phi\rho\epsilon\iota\nu$ , to let out, which occurs nowhere else in Aristophanes, should in all probability be found no less than three times in the present passage within forty lines, here and infra 156, and 162. Here we should have expected  $\epsilon\zeta\epsilon\phi\rho\acute{\epsilon}\omicron\mu\epsilon\nu$ , but that of course the metre would not allow. Dobree says that Porson conjectured, though with doubt,  $\epsilon\zeta\epsilon\phi\rho\acute{\omicron}\mu\epsilon\nu \acute{\alpha}\nu$ , with which compare  $\epsilon\iota\sigma\epsilon\phi\rho\acute{\omicron}\mu\eta\nu$ , Eur. Tro. 647. Some of the tenses of  $\epsilon\kappa\phi\rho\epsilon\iota\nu$  are formed as if from  $\epsilon\kappa\phi\rho\acute{\iota}\eta\mu\iota$  (cf.  $\epsilon\kappa\phi\rho\epsilon\varsigma$  infra 162) whence Nauck suggested  $\epsilon\zeta\epsilon\phi\rho\acute{\iota}\omicron\mu\epsilon\nu$  here. But the quantity of the  $\iota$  is uncertain, and it seems safer to retain  $\epsilon\zeta\epsilon\phi\rho\epsilon\iota\omicron\mu\epsilon\nu$ .

129.  $\kappa\omicron\lambda\omicron\iota\omicron\varsigma$  MSS. vulgo. Eustathius on Iliad x. 370 says,  $\text{καὶ κλέπταις δὲ ἦσαν ἐγκεντρίδες τινές. Κόροιβος οὖν, τοιαύτας ἔχων, ἀνερριχάτο κλεπτικῶς διὰ τῶν τοίχων}$ . And Bergler therefore proposed to read  $\text{Κόροιβος}$  here (see Burmann's Preface to Bergler's Aristophanes, p. 7); an ingenious suggestion, but there can be no manner of doubt that the ordinary reading is correct. Brunck's observation, that Bergler did not repeat the suggestion in his notes, only shows how very carelessly he must have read his predecessor's edition.

134.  $\tau\phi\delta\iota$  R. V. Fracini, Gormont, Gelenius, Portus, recentiores, except Brunck, who with P<sup>1</sup>. P<sup>2</sup>. and all other editions before Portus has  $\tau\phi\delta\epsilon$ .

135. φρναγμοσεμνάκους τινάς. Suidas (s.v.), Brunck, recentiores, except Invernizzi, Meineke, and Starkie. φρναγμοσεμνακουστίνους. V. But Suidas gives the line under the heading φρναγμοσεμνάκους, so that there can be no doubt as to his reading. ὁφρναγμοσεμνακουστίνους P<sup>1</sup>. F<sup>1</sup>. editions before Brunck. φρναγμοσεμνακουστίνους R. P<sup>2</sup>. Meineke. φρναγμοσεμνάκους τίνους Invernizzi. Blaydes, amongst many other suggestions, proposes φρναγμοσεμνάκας τινας, comparing μετεωροφένάκας in Clouds 333, a suggestion as strange as it is needless since -φένάκας is merely the accusative plural of φένας, yet it is actually brought into the text by Starkie.

140. μυσπολείται. So I read in the former edition, referring to πολείται Birds 181. μυσπολεῖ τι. V. P<sup>1</sup>. F<sup>1</sup>. Brunck, recentiores, except Blaydes. μυσπολεῖ τις R. P<sup>2</sup>. Bentley, Porson. μυσπολεῖ γ' ὅστις Aldus, Junta and, save as herein appears, the other editions before Portus. But Fracini (no doubt from R.) introduced τις, and struck out the γ' but forgot to strike out the ὅστις; and the ridiculous reading μυσπολεῖ τις ὅστις appears in his edition, and in those of Gormont, Gelenius, and Portus to Kuster. μυσπολεῖ ποι Blaydes. R. has καταδεδοικῶς for the καταδεδικῶς of the other MSS. and all editions.

145. ξύλου τίνος R. V.<sup>1</sup> Invernizzi, recentiores, except Weise and Blaydes, who with P<sup>1</sup>. P<sup>2</sup> and all editions before Invernizzi have τίνος ξύλου.

147. οὐκ ἐσερρήσεις V. P<sup>1</sup>. P<sup>2</sup>. vulgo. This reading is confirmed by the Scholiast, οὐκ εἰσελεύσει μετὰ φθορᾶς; (*get in and be hanged to you*) and is indubitably correct. Unfortunately some commen-

tators object to the ἐσ-, and hence various alterations for the worse have been proposed. οὐκέτ' ἐρρήσεις Elmsley (at Ach. 42), Bothe, Bergk, Hall and Geldart. οὐ γὰρ ἐρρήσεις Hermann, Dindorf, Holden, Meineke, Green, and Graves. οὐκ ἀπερρήσεις Fritzsche (at Thesm. 657). οὐ γὰρ ἐκφρήσω σε, Blaydes, Van Leeuwen, and Starkie; but in his second edition Van Leeuwen reads οὐκέτ' ἐκφρήσω σε. οὐκ ἐρρήσεις (contra metrum) R. Fracini, Gormont, and Gelenius.

151. νῦν Καπνίου (so making the first syllable of Καπνίου long) R. V. Invernizzi, recentiores, except Weise, Blaydes, and Van Leeuwen. νυνὶ Καπνίου (making the first syllable of Καπνίου short) all editions before Invernizzi; and Weise, Blaydes, and Van Leeuwen afterwards. Probably the name Κᾰπνίου here is really quite distinct from κᾰπνός, *smoke*.

152. νῦν τὴν θύραν ὄθει. So I read in the former edition. παῖ, τὴν θύραν ὄθει. P<sup>1</sup>. P<sup>2</sup>. vulgo. But R. and V. omit παῖ without substituting any other word; and a lacuna is marked by Dindorf and Green. Dindorf however suggests σὺ and Richter reads σὺ δέ. But I think that Hermann must be right in reading ὄθει, otherwise we have no indication that Philocleon has shifted his point of attack from the chimney to the door; and νῦν seems to me more expressive of that fact than Hermann's ὅδε which is adopted by Meineke, Holden, Merry, Graves, Hall and Geldart, and Van Leeuwen, and than Bergk's τίς which is adopted by Starkie, who however reads ΣΩ. τίς τὴν θύραν; BΔ. ὄθει. Arthur Palmer (Quarterly Review, Oct., 1884, p. 365)

ingeniously suggests ἀτὴν θύραν ᾧθει, *Ha! push-to the door*, "and this ᾧ," he adds, "came to be mistaken for the letter denoting Sosias, who is οἰκίτης A."

155. φύλαττέ θ' R. V. P<sup>1</sup>. vulgo. φυλάττεθ' Cratander, Zanetti, Farreus, Rapheleng. φυλάτθ' Elmsley (at Ach. 178), Dindorf, Bergk, Meineke, Holden, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart; the later editors removing the stop at the end of the preceding line so as to connect τοῦ μοχλοῦ τὴν βάλανον. But this gives an involved sentence, quite out of place amongst the sharp and rapid orders which Bdelycleon is issuing.

156. μαρώτατοι R. V. P<sup>1</sup>. F<sup>1</sup>. Florent Chretien, Bentley, Brunck, recentiores. μαρώτατε editions before Brunck. Paulmier, and Bergler (in his notes) suggested μαρωτάτω. But Bdelycleon is now with his servants.

157. δικάσοντά μ' R. V. P<sup>1</sup>. P<sup>2</sup>. Florent Chretien, Bentley, Bergler, recentiores. δικάσόν τί μ' the other editions before Bergler.

158. φέροις R. V. Fracini, Gelenius, recentiores. The other editions before Gelenius have, some φέρης, some φέρις. —The prefix ΦΙ. before ὁ γὰρ θεὸς is omitted in the MSS. and in all editions antecedent to Bergler, who seeing that these words must belong to Philocleon gave him the whole three lines 158–60. The lines were first divided rightly by Bentley and Brunck who also gave to Bdelycleon line 161 which had previously (except in Bergler's version) been given to Philocleon.

160. τότε R. V. Fracini, Gormont, Gelenius, Portus, recentiores. ποτέ P<sup>2</sup>. the other editions before Portus.—

ἀποσκληῖναι MSS. vulgo. ἀποσκληῖν' ἄν Lenting, Meineke, Holden.

162. ἔκφρες (see on 125 supra) Buttmann, Dindorf, Holden, Bergk, recentiores. Brunck conjectured ἔκφρει which Bothe reads. ἔκφερε MSS. vulgo.

166. δότε μοι ξίφος R. V. P<sup>1</sup>. Brunck, recentiores. δότε ξίφος editions before Brunck.

167. τιμητικόν. MSS. vulgo. "Ecce veram, ni fallor, Comici manum ἢ πινάκιον τι τιμητικόν. Date quanto ocyus ensem vel πινάκιον aliquod incidendi vim habens, h.e. quo cerebrum homini diminuum." Dawes. "In hac crisi Dawesii acumen desidero. Mihi certe Aristophaneum quam maxime videtur, ut senex φιληλιαστής, ὑπὸ δυσκολίας ἅπασι τιμῶν τὴν μακρὰν, cum mortem alicui minatur, poscat gladium aut—tabellam damnatoriam; qualem scilicet, gladio non minus mortiferam, vibrare solitus sit." *Tyrwhitt*.

168. δρασεῖαι R. Bentley, Dawes, Bergler, recentiores. δράσειε editions before Kuster. δράσειεν P<sup>1</sup>. Kuster. δράσει V. P<sup>2</sup>.—The aspirate was first given to ἄνθρωπος by Dawes.

171. κὰν ἐγὼ R. V. P<sup>2</sup>. Fracini, Gelenius, Portus, recentiores, except Kuster, Bergler, and Brunck, who with P<sup>1</sup>. and the other editions before Portus have καὶτὸς ἄν.

175. ὦν αὐτὸν R. Invernizzi, recentiores, except Weise and Bergk. ἵνα θάρττον V. P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi; and Weise and Bergk afterwards. But αὐτὸν is required, and θάρττον is quite out of place. Bdelycleon has just declared that he will *never* let him out; and it is not a question of being let out *sooner*, but of being let out *at all*.



177. ἐξάγειν δοκῶ MSS. vulgo. *I am minded*, as Dr. Merry rightly translates it. Bdelycleon has just told his father τὸν ὄνον ἐξάγειν (supra 173), but he now bethinks him that this will give the old man an opportunity of escaping, so that on reflection he is minded to go in and himself bring the donkey out. Commentators have already cited Agamemnon 16 ὅταν δ' αἰδεῖν ἢ μινύεσθαι δοκῶ, *when I am minded to sing or hum to myself*. Elmsley (at Med. 1322) proposed ἐξάξειν which is read by Blaydes, Starkie, and Van Leeuwen in his second edition. In his first he had, with Bergk, Meineke, and Holden, adopted Cobet's suggestion ἔξαγ' ἔνδοθεν.

178. ὅπως ἂν κ.τ.λ. MSS. vulgo. Bergk alters this to Ὅπως δ' ὁ γέρων μὴ τῇδε παρακύψει πάλιν and is followed by Van Leeuwen.

181. Ὀδυσσέα τιν' Elmsley (at Ach. 127), Bothe, Bekker, recentiores, except Weise. Ὀδυσσέα τινὰ R. V. P<sup>2</sup>. This was corrected by P<sup>1</sup> into Ὀδυσσέα τινὰ γ' which is read in all editions before Bothe's first, and by Weise afterwards.

183. ἴδωμαι MSS. vulgo. But φέρ' ἴδω is so common in Aristophanes that some have attempted to introduce it here. Hirschig proposed ἴδω Ξ. ναι, but there the ναι is intolerable, and Starkie is the only editor who adopts it. Beer proposed to give the whole line (reading ἴδω ναι) to Bdelycleon, and this is followed by Meineke, Holden, and Van Leeuwen in his second edition. In his first he had adopted ἴδω γῶ, one of the conjectures made by Blaydes. Richter reads ἴδωμεν. But all but these five editors have prudently retained the MS. reading. The subjunctive middle was

not uncommon. Aeschylus (Eum. 137) has ἰδόμεθ' εἴ τι τοῦδε φρομῖον ματᾶ, and Aristophanes has ἐπιδόμεθα in Clouds 289. ἴδομαι in the edition called "Faber's" is merely a misprint.

184. ἄνθρωπ' R. V. P<sup>1</sup>. P<sup>1</sup>. Dawes, Brunck, recentiores. ἄνθρωπ' editions before Brunck. While this was the reading, Bentley suggested ἀνδρῶν, from the Homeric formula τίς, πόθεν, εἰς ἀνδρῶν.—Οὔτις. So the proper name is accented in Homer; and so it is accented here by R. and all recent editors, though other MSS. and editions retain the accent of the general term οὔτις.

185. Οὔτις σύ; R. and (with Οὔτις) V. P<sup>1</sup>. P<sup>1</sup>. Bentley, Dawes, Brunck, recentiores. Οὐτός σὺ P<sup>2</sup>. editions before Brunck. —Ἀποδρασιππίδου Elmsley (at Ach. 563), Dindorf, recentiores. The MSS. and editions before Dindorf are said to have ἀπὸ Δρασιππίδου, but as they rarely commence the name with a capital, their reading is not always certain.

186. γε σύ. Elmsley (at Ach. 563), Bothe, Bekker, recentiores, except Weise. γε σὺ ἔσει V., and this appears to have been originally given by R., but the ἔσει has there been struck out. γ' ἔσει editions before Bothe, and Weise afterwards. Dobree, apparently, would read οὔτοι μὰ τὸν Δί, Οὔτι, χυρήσων γε σύ, and this is also proposed by Fritzsche at Thesm. 1094, but is quite unnecessary. οὔ τι χαιρών is a very common expression, Frogs 843, Soph. Phil. 1299, &c., and is here introduced as a play upon the name Οὔτι. Richter (following Elmsley) puts a note of interrogation after Οὔτις.

190. ἑάσεθ' R. V. P<sup>1</sup>. P<sup>2</sup>. Brunck, re-

centiores. *ἑάσθ'* editions before Brunck.—*ἡσύχως* R. Invernizzi, Bekker, Bergk, Meineke, Holden, and Merry. *ἡσυχον* P<sup>1</sup>. P<sup>2</sup>. vulgo.

191. *μαχεῖ* Bekker, Dindorf, Weise, Holden, Bergk, recentiores. *μάχει* R. V. P<sup>2</sup>. Brunck, Invernizzi, Bothe, Conz. *μάχη* P<sup>1</sup>. editions before Brunck.

196. *καὶ παντὸν* MSS. vulgo. The expression is rather rude, and some have endeavoured to alter it, Richter reading *σὺ καὶ τὸν* and Hockstra suggesting *παῖ καὶ τὸν*, as if the speech were addressed to the servant. But in fact the stupid jest just perpetrated by the old man causes Bdelycleon to lose all patience, and he *intends* to make short work with his father.

198. *κέκλεισμένης* R. V. vulgo. But with Meineke the noxious "Attic" fallacy makes its appearance, and *κεκλημένης* is read by Meineke, Holden, Blaydes, Van Leeuwen, Graves, and Hall and Geldart; and *κεκλησμένης* by Starkie.

201. *προσθεῖς* MSS. vulgo. *πρόσθες* (with a full stop at the end of the line) Brunck, Conz. The Scholiast says that it would be more natural to read *τὴν δοκὸν προσθεῖς*, and Dobree doubts if we should not so read. And the text is accordingly so altered by Blaydes, Graves, Starkie, and Van Leeuwen.

202. *προσκύλει γ'* P<sup>1</sup>. vulgo. This is probably a conjecture of P<sup>1</sup>, but it seems right. *προσκύλειε* (without *γ'*) R. V. P<sup>2</sup>. *προσκύλισον* Cobet, Richter, Holden, Van Leeuwen, Graves, and Hall and Geldart. *προσκυλίσον* Meineke. *προσκύλει' ἔτ'* Blaydes. *ἀνύσαντε προσκυλίνδεν'* Starkie.—*οἱμοι* V. Brunck, recentiores. *ᾧμοι* R. *ᾧμοι* P<sup>1</sup>. P<sup>2</sup>. editions before

Brunck. Dobree proposed *προσκύλι' ἰώ μοι*.

207-10. *οἱμοι κακοδαίμων . . . τοῦ πατρός*. R. and V. give these four lines to a single speaker without mentioning his name. All editions before Brunck gave them to a servant, which is clearly wrong. Bentley transferred them to Bdelycleon as in the text; and so Bergk, Meineke, Holden, Blaydes, Van Leeuwen, Merry, Starkie, and Hall and Geldart. And so Brunck in his version, but in his text he divides them between the two, making Bdelycleon's speech commence with *νῆ Δι'*, and this is followed by Invernizzi, Bekker, Dindorf, Weise, Holden, and Green. Richter makes Bdelycleon's speech commence with *ποῦ ποῦ*, and so Graves. The aspi-rate was first given to *ἀνὴρ* by Brunck.

208. *μοι* P<sup>1</sup>. vulgo. *μον* R. V. Bekker. Suidas cites this passage s. νν. *ἐποποιὶ* and *σοῦ*, and in each case gives *μον*.

213. *ἀπεκοιμήθημεν* MSS. vulgo. Photius, s. ν. *στίλην*, says *τὸ ἐλάχιστον 'Αριστοφάνης Σφηξίν' τί οὐ κατεκοιμήθημεν ὅσον ὅσον στίλην*. And Porson (at Eur. Orest. 581) would introduce that reading here; but Dobree shows that *ἀπεκοιμήθημεν* is the proper form for a military watch. Richter objects to the aorist after *τί οὐκ*, but that combination is very common; see Lysistrata 181, and Elmsley at Heracl. 805.

217. *γούνη . . . νῦν*. This is the reading of some of the earlier editions, and is read by Kuster, Brunck, Blaydes, and Hall and Geldart. I read it in my former edition because it seemed nearest to the readings of the MSS. and to yield the exact meaning required. The servant had spoken of the dim twilight

as too early for them to come, and Bdelycleon is explaining that it is very late for them. γάρ... νῦν R. V. P<sup>2</sup>. Fracini, Bekker. This of course is against the metre. γοῦν... γε P<sup>1</sup>. F<sup>1</sup>. Aldus, Junta, Junta II, Bergler. Other readings are νῦν... γάρ Reisig, Dindorf, and others. τᾶρ... νῦν Bothe, Bergk, and others. γ' ἄρ'... νῦν Porson, Dobree, Starkie.

218. γε παρακαλοῦσ' R. V. Invernizzi, recentiores, except Weise. παρακαλοῦσ' (without γε and therefore unmetrical) P<sup>2</sup>. παρακαλοῦντές μ' P<sup>1</sup>. editions before Brunck. παρακαλοῦσι γ' Brunck, Weise.

220. ἀρχαιο- κ.τ.λ. MSS. (except R.) and vulgo. ἀρχαία R., and so, as a separate word, Meineke, Van Leeuwen, Starkie, and Hall and Geldart. For a similar decapitation of a long Aristophanic compound see Eccl. 1169.—μελι-. μελη- MSS. vulgo; but though I so read, with great hesitation, in the former edition, I now read -μελι- without any hesitation at all. It seems impossible that this long compound, which is merely an epithet of μέλη in the preceding line, should contain as one of its component parts the duplicate of its own substantive; whilst -μελι- as applied to the songs of Phrynichus is in happy and exact accord with the description given in the Birds of that poet, as a μέλιττα culling sweet honey from the nightingale's song. Then we find Suidas twice quoting the line (s. vv. ἀρχαῖος and μυυρίζω), and in each case giving -μελι-. And although one Scholiast says that one limb of the compound is μέλη, others say it is μέλι. παρὰ τὸ μέλι ὅπερ ἐστὶν ἡδὺν, writes one, καὶ τὸν Σιδῶνα, καὶ τὸν Φρύνιχον, καὶ τὰ

ἐρατὰ ἔμμεζεν and another Ἀρίσταρχος φησι γεγενῆσθαι ἀπὸ τοῦ μέλι, καὶ τοῦ Σιδῶνος, καὶ τοῦ Φρυνίχου καὶ τοῦ ἐρατόν. And -μελι- is approved by Dindorf in his notes, was first introduced into the text by Holden, and is read by Bergk, Meineke, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart. -μελε- Richter. With μέλη Bergler proposed to write ἀρχαία μέλη, and Dobree ἀρχαιομέλη.

227. βάλλουσι R. P<sup>1</sup>. P<sup>2</sup>. vulgo. βάλλωσι V. obviously a "corrupt following" of πηδῶσι.

228. ἐὰν R. V. P<sup>1</sup>. Fracini, Gormont, Gelenius, Portus to Kuster, Bekker, recentiores, except Bothe. ἐάνπερ I. P<sup>1</sup>. the other editions before Portus; and Bergler, Brunck, Invernizzi, and Bothe afterwards. But Elmsley (at Ach. 127) recalled ἐὰν, and Dindorf in a note on the present line showed that ἐὰν is an iamb, not a pyrrhic.

232. κρείττων R. P<sup>1</sup>. P<sup>2</sup>. Bentley, Brunck, recentiores. κρείττον V. editions before Brunck.

234. ἐνταῦθ' ἢ Χάβης R. V. vulgo. Hamaker proposed ἐνταυθὶ Χάβης θ', a groundless alteration, but adopted by Meineke, Holden, and Van Leeuwen. For Χάβης Aldus, Junta, and Junta II give Χάρης. And Blaydes attributes that reading to P<sup>1</sup>. P<sup>2</sup>.; but I cannot find that anybody else does; and had Brunck met with it in his MSS. he would surely have given in his text the familiar Χάρης for the unknown Χάβης. The Scholiast says that Χάβης with a β was read by Herodian.

235. ὃ δὴ λοιπόν γ' ἔτ' ἐστὶν ἀππαπαῖ παπαιὰξ V. Bothe, Bekker, recentiores, except Weise. And so (omitting the



γ') R. Invernizzi, and (omitting the εῖτ') P<sup>2</sup>. ὁ λοιπὸν ἐστὶν ἀππαπαὶ παπαὶ παπαιᾶξ P<sup>1</sup>. Brunk. And so (with ἐστ' or εῖτ' ἐστ' or ἐστ' εῖτ' for ἐστὶν) the editions before Brunk, and Weise afterwards. Herwerden for ἀππαπαὶ proposed ἀτταταῖ of which Starkie approves (though he does not adopt it) because ἀππαπαὶ "ought to be an expression of delight," but παπαὶ is an exclamation of grief in Ach. 1214, and anyhow ἀππαπαὶ must have the same meaning as παπαιᾶξ.

237. περιπατοῦντε R. Fracini, Grynaeus, Gelenius, Portus, recentiores. περιπατοῦντες the other editions before Portus.

239. ἤψομεν R. Brunk (in notes), Invernizzi, recentiores, except Weise. ἤψαμεν V. P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi, and Weise afterwards.

240. ἄνδρες R. V. F<sup>1</sup>. Bekker, recentiores, except Weise, Bothe, and Van Leeuwen who, with the editions before Bekker, read ἄνδρες.—ἔσται R. vulgo. ἐστὶν V.—Δάχῃτι νυνὶ MSS. vulgo. Meineke in his usual tasteless way would omit νυνὶ, and read ἔσται κακῶς (or δίκη) Δάχῃτι, whilst Roemer would omit ἔσται and read ἀγὼν Δάχῃτι νυνὶ.

242. χθές οὖν MSS. vulgo. Hermann suggested χθές γοῦν, which is no improvement, but is read by Richter. χθές οὖν Κλέων MSS. vulgo. Meineke in his Vind. Aristoph. would omit the name Κλέων, and read ἐχθές μὲν οὖν ὁ κηδεμῶν, but this suggestion is adopted by Starkie only. For the name is absolutely necessary. κηδεμῶν, standing alone, would be a mere puzzle to the audience. It would be just as applicable, for example, to Lycus (see the Commentary on 389 and 819) as to Cleon. And why in the world should

the line be mutilated in this senseless way? Merely because Meineke thinks fit to prefer ἐχθές to χθές, a harmless fad so long as he confines himself to writing 'χθές when the preceding word ends with a vowel, but intolerable when, to humour it, he presumes to alter the language of Aristophanes. χθές occurs nine times in the best Aristophanic MSS., and cannot be got rid of without actual violence here, in Frogs 726 (where also it commences a line), in Clouds 353, or in the fragment from the Anagyrus preserved by the Scholiast on Birds 1292 καὶ μὴν χθές γ' ἦν Πιέρδιξ χαλός. But if it never occurred at all elsewhere, what then? There were thousands of words which Aristophanes did not happen to use, but which it was perfectly open to him to use if he pleased. His genius cannot be tied down by these Lilliputian bonds, or measured by the mechanical foot-rules so dear to the New Scholarship.

244. κολωμένους H Stephanus, Porson, Bothe, Bekker, recentiores, except Weise who, with all the editions before

κολω  
Bothe, reads κολουμένους. χολουμένους V. καλουμένους R. F<sup>1</sup>.—ἡδίκησεν MSS. vulgo. ἡδίκηκεν Cobet, Meineke, Holden, Blaydes, Van Leeuwen, Graves, and Starkie. But the MS. reading is clearly right. The dicasts are to punish Laches, not generally, for the offences *he has committed*, but specially for the offences *he committed* in Sicily.—ἀλλὰ V. Bentley, Porson, Bothe, Dindorf, recentiores. ἀλλὰ γὰρ (contra metrum) R. P<sup>1</sup>. P<sup>2</sup>. all editions, except Bothe, before Dindorf.

247. λίθων Reisig. See the Commentary. λαθὼν R. P<sup>1</sup>. editions before

Bergk, and Blaydes afterwards. *λίθος* (though it looks rather like *λίσθος*) V. Bergk, recentiores, except Blaydes.—*τις ἐμποδὼν ἡμῶς* R. V. Bentley, Tyrwhitt, Invernizzi, recentiores, except that Blaydes for *ἐμποδὼν* strangely reads *ἐμπεσὼν*. *τις ἡμῶς ἐμποδὼν* P<sup>1</sup>. P<sup>2</sup>. editions before Brunck. *ἡμῶς τις ἐμ-ποδὼν* Brunck.

248-72. For the metre of these verses see the Commentary. In all the MSS. a monosyllable is occasionally interpolated for the purpose of converting the lines into iambic tetrameters. P<sup>1</sup>. seems to have been the chief offender; but even his ingenuity could not find an appropriate monosyllable for every line; and there are always sufficient lines to show the original metre. Without going into details the interpolations may be summarized as follows: (248) *σὺ* before *τουτονί*. (249) *σὺ* before *τὸν λύχρον*. (251) *σὺ* before *τὴν θρυαλλίδ'*. (252) *νῦν* before *ᾠόνητε*. (253) *τι* before *τίμιον*. (254) *κονδύλοις* changed into *κονδύλοισι*. (255) *ἄπιμεν* into *ἄπειμεν*. (256) *γε* before *τουτονί*. (257) *που* before *τυρβάσεις*. (258) *γε* before *μείζονας*. (259) *νῦν* before *φαίνεται*. (260) *γε* before *τεττάρων*. (261) *δὴ* before *τὸν θεόν*. (262) *δὴ* before *τοῖσιν*. (263) *τοῦτ' ἢ* into *γ' ἢ τοῦτο*. (265) *δὴ* before *βόρειον*. (266) *γε* before *τῆσδε*. (267) *νῦν* before *δεῦρο*. (268) *ὅδ'* before *ἀλλά*. (269) *τι* after *Φρυνίχον*. (270) *νῦν* before *στάντας*. (271) *ἦν* into *ἐάν*. (272) *ἐρπίση* into *ἐξερπίση*. Some of these interpolations were struck out by Florent Chretien, and others by Bentley; but several continued till extirpated by Brunck.

249. *πρόβυσον* and in the following line *προβύσειν* MSS. vulgo. But in the

second line the editions before Brunck wrote *προβύσσειν*, and Florent Chretien, noting the difference, suggested that we might read *προμύσσειν* there, leaving *πρόβυσον* in the first. However the MSS. showed that the same word was used in both lines, and Florent Chretien's suggestion was shelved for two centuries when it was again brought forward by Blaydes who read *πρόμυξον* and *προμύξειν*. And *πρόμυξον* with *προβύσειν* is read by Van Leeuwen, and Hall and Geldart. I can see no reason for Blaydes's alterations, and the strongest reason against the adoption of one and not the other of them. For the *κάρφος* and the *δάκτυλος* must have dealt with the flaming wick in the same manner, though the *δάκτυλος* would do it more roughly, and *προβύειν* seems the very word to describe the operation.

251. *τί δὴ μαθὼν* MSS. vulgo. "Sed urit me pruritus emendandi, et nescio quo modo malim hic legere *τί δὴ παθὼν*." Florent Chretien. He resisted the idle impulse however, which is more than can be said for Brunck who is followed by Meineke, Holden, and Van Leeuwen. The expression *τί δὴ μαθὼν* is at least as probable in itself, and is supported by the entire force of the MSS. here: in Acharnians 826; and in Lysistrata 599 *τί μαθὼν οὐκ ἀποθνήσκεις*; (where *τί παθὼν* would be obviously out of place). And I am by no means sure that we should not in Peace 95 read *τί μαθὼν οὐχ ὑγιαίνεις*; for *τί μάτην οὐχ ὑγιαίνεις*;

254. Richter substitutes *αὐ τοῖς* for *αὐθις* in this line, and *αὐθις* for *αὐτοῖς* in the next. He attributes both alterations to Cobet in Mnem. i. 424. Meineke referring to the same passage attributes

both to Kiehl. Nobody but Richter adopts them. αἰροὶ means *we ourselves* as contrasted with the lamps. *The lamps will go out and we will go home.*

259. βόρβορος R. vulgo. βάρβαρος V. μάρμαρος Hermann, Bergk, Meineke, and Holden. Van Leeuwen also read μάρμαρος in his first edition, but discarded it in his second.

263. ὅταν τοῦτ' ἦ Florent Chretien, Elmsley, Bothe, Dindorf, Holden's first, recentiores. ὅταν ἦ τοῦτ' R. V. P<sup>2</sup>. all other editions before Holden's first. ὅταν γ' ἦ τοῦτο P<sup>1</sup>. F<sup>1</sup>. R. and V. insert ὁ Ζεὺς before ἕτερον, obviously a gloss which has crept into the text. Several critics propose to omit this line, but Van Leeuwen is the only editor who does so.

264. πρῶτα Porson, Bothe, Bekker, Dindorf, Holden's first, recentiores. πρώτα R. V. Invernizzi, which means the same. πρώτῃμα P<sup>1</sup>. P<sup>2</sup>. editions before Brunck. πρῶμα Bentley, Brunck, Weise.

269. ἄν ᾄδων R. Dawes, Brunck, recentiores. ἀνάδων (or ἀναίδων) V. editions before Brunck. Dawes also added the aspirate to ἀνήρ.

271. ἐκκαλεῖν V. Bentley, Dawes, Brunck, recentiores, except Invernizzi. ἐκβαλεῖν R. P<sup>1</sup>. P<sup>2</sup>. editions before Brunck ;

and Invernizzi afterwards. "Hoc est," says Dawes, "*sed mihi commodum, o viri, videtur ut hic (extra domum) stantes canendo eum (e domo) ejiciamus.* At mihi, o viri, perquam absurdum et contradictorium videtur. Nunc vide, inter haec tam stolidam et veram Comici manum quid intersit; ἄδοντας αὐτὸν ἐκκαλεῖν canendo eum evocemus, vel potius ἐκκαλεῖσθ', h.e. ἐκκαλεῖσθαι. Nempe hoc ipsum est quod supra ab his senibus fieri solere dixit Bdelycleo vers. 219, λύχνους ἔχοντες καὶ μυνυρίζοντες μέλη οἷς ἐκκαλοῦνται τοῦτον." But all the MSS. have the active form, ἐκκαλεῖν ἐκβαλεῖν, and no one has adopted the middle.

273-89. The μέλος Φρυγίου which the Chorus now proceed to sing consists of a strophe and antistrophe, each containing thirteen lines. The metre is very simple, being (where it is not merely trochaic or iambic) a combination of anapaests, choriamb, and Ionics a minore. The anapaest, when conjoined with the Ionics, is frequently called a curtailed Ionic, but though the conjunction of the two metres is probably occasioned by their similarity, it remains an anapaest, and it seems better to call it by its right name. The scheme is as follows—

ο ο - | ο ο - |  
- ο ο - | - ο ο - | - ο ο - | ο |

- ο ο - | ο ο - |  
- ο ο - | ο ο - |  
- - | ο - | - - | ο - | ο |  
ο ο - | ο ο - - |  
- ο - | - ο - | - ο - | - ο - |  
- ο - | - ο - | - ο - | - - |

- (1) anapaestic dipody.
- (2) choriambic tripody with monosyllabic final.
- (3) } choriamb and anapaest.
- (4) }
- (5) iambic.
- (6) anapaest and Ionic a minore.
- (7) } trochaic dimeter.
- (8) }



- | - - - | - - - | - - - | - - - |

- - - | - - - |

- - - | - - - |

- - | - - | - - | - - |

- - - | - - - |

273. οὐ MSS. vulgo. Bentley suggested οὐχί, upon which his editor, Burges, remarks "causam non video." Bentley intended to read the first two lines of the system as Ionics a minore.

274. ἀπολώλεκε MSS. vulgo. Invernizzi, probably by a clerical error, gave ἀπόλωλε, in which Bothe, supposing it to be the reading of R., followed him. Hermann, having a different reading in the antistrophe, wrote ἀπολώλεκεν which is followed by Dindorf, Holden, Meineke, Green, and Graves.

275. προσέκοψ' ἐν Bentley, Bothe, Dindorf, recentiores. προσέκοψε P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi. προσέκοψεν R. V. Invernizzi, Bekker.

276. ποδός, εἴτ' ἐφλέγμηνεν. I suggested this reading in my former edition. εἴτ' ἐφλέγμηνεν αὐτοῦ MSS. vulgo. Hermann proposed λίθω εἴτ' ἐφλέγμηνεν, but ποδός seems more likely than λίθω to have fallen out after πον. Other alterations have been suggested which are not worth recording.

280. ἔλεγεν MSS. (except R.) vulgo. λέγων R. After this line the words ὑπαγ', ὦ παῖ, ὑπαγε have been interpolated (without any authority) by Hermann, Richter, Meineke, Holden, and Blaydes from verse 290; a singularly perverse corruption of a genuine text. The words ὑπαγ', ὦ παῖ, ὑπαγε signify that the μέλος is over, and that the Chorus are

(9) choriamb and Ionic a minore, preceded by monosyllabic base and followed by trochaic dipody.

(10) } choriamb and Ionic a minore.

(11) }

(12) trochaic dimeter.

(13) anapaest and choriamb.

prepared to move on. They would be quite out of place here. It is impossible that the Chorus should tell the boy to lead on, while they were yet in the very midst of their song.

281. χθιζών Hermann, Dindorf, recentiores, except Bothe. So ὁ χθιζὸς ξένος, Lucian's Icaromenippus 29. χθισινών MSS. Invernizzi, Bothe, Bekker. χθισινών γ' editions before Invernizzi.

282. ὁ λέγων ὥς, the man who said. καὶ λέγων ὥς (contra metrum) MSS. vulgo. My reading only differs from that of the MSS. by the substitution of ὁ for καὶ, and one of the abbreviations for καὶ is not unlike ο. The other proposals have gone further from the MSS. ἔλεγέν θ' ὥς Blaydes, Starkie. τ' ἔλεγεν ὥς Bergk. Hermann's λέγων ὥς καὶ requires an unpermissible alteration in the strophe, but is followed by Dindorf, Holden, Meineke, Green, Merry, and Graves. τε λέγων θ' Richter.

283. διὰ τοῦτ' ὀδυνθεῖς MSS. vulgo. And this is so indubitably right that we need not trouble ourselves with the alterations which have been made or suggested for the purpose of bringing it into accord with the corresponding line in the strophe, εἴτ' ἐφλέγμηνεν αὐτοῦ, which is indubitably wrong.

286. οὔτω R. P<sup>1</sup>. P<sup>2</sup>. vulgo. οὕτω V. Brunck, entertaining the strange idea

that **this** and the following line are anapaestic, transposed *σαντων* and *ἔσθιε*. This necessitated the change of *οὕτω* into *οὕτως* which, probably by an oversight, has been retained by several editors without any such necessity.—*σεαυτὸν* R. V. P<sup>2</sup>. Bekker, recentiores. *σαντὸν* P<sup>1</sup>. editions before Bekker.

288. *παχὺς* V. vulgo. *ταχὺς* R. Fracini, Gelenius, Portus. *παχὺ* Aldus alone.

289. *ὅπως ἐγχυτρίεις* R. V. Invernizzi, recentiores. *ὅπως αἰσχυνρίεις ἐγχυτρίεις* P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi.

290. *ὑπαγ'*, *ὦ παῖ*, *ὑπαγε* MSS. vulgo. In order to make two complete Ionics a minore Scaliger suggested *ὑπαγ'*, *ὦ παῖ*, *ὑπαγ'*, *ὦ παῖ*.

291. *ἐβελήσεις τί μοι οὖν* MSS. vulgo. The childish omission of the infinitive has puzzled some critics. Kiehl proposed *ἐβέλων γ' εἰ τί μοι ὦνεί*, Hirschig *ἐβελήσεις παρέχειν*, and Blaydes reads *ἐβελήσεις διδόν' οὖν*. Van Leeuwen goes further and adds *χαρίσασθαι* at the end of this speech, striking out the words *με πρίσθαι* in the next.

296. *ὦ παῖ* MSS. vulgo. I have placed these words in brackets. There is nothing to correspond to them in the antistrophe, and they may have been derived from the prefix *ΠΑΙΣ* which immediately follows.

297. *παππία* Bentley, Brunck, recentiores, except Invernizzi. *παπία* MSS. editions before Brunck; and Invernizzi afterwards.

298. *κρέμαιοθε* Dobree, Dindorf, recentiores, except Weise. Cf. *Clouds* 870. *κρέμαιοθε* R. P<sup>1</sup>. P<sup>2</sup>. editions before Dindorf; and Weise afterwards. *κρέμαιοθε* V.

299. *οὐ τᾶρα* Elmsley (at Ach. 323),

Bothe, Dindorf, recentiores, except Weise. *οὐτ' ἄρα* R. V. P<sup>2</sup>. Invernizzi. *οὐτ' ἄρα* Bekker. *οὐκ ἄρα* editions before Dindorf; and Weise afterwards.

302. Before the words *σὺ δὲ σὺκά μ' αἰτεῖς* Hermann interpolates from the antistrophe the words *εἰ εἰ*; and he is followed by Meineke, Holden, Van Leeuwen, Graves, and Hall and Geldart. But the ejaculation is plainly extra metrum in the antistrophe, and is ridiculously out of place here.

308. *ἱερὸν* R. V. vulgo. Hermann proposed *ἱρὸν εἰπεῖν* which perverts the sense, but is adopted by Dindorf, Holden, Meineke, Green, Van Leeuwen, and Graves; while *ἱρὸν εὐρεῖν* is read by Blaydes, Starkie, and Hall and Geldart. It is far better to omit *ὦ παῖ* in the strophe, supra 296. *ἱερὸν* is a disyllable, and should not be written *ἱρὸν*.

309. *ἀπαπαῖ φεῦ* (twice) Hermann, Dindorf, Bothe, recentiores. The exclamation is given *once* only in the MSS. and vulgo.

311. *ὀπόθεν γε* R. V. P<sup>2</sup>. Junta II, Invernizzi, recentiores, except as herein appears. *ᾄθεν γε* I. P<sup>1</sup>. F<sup>1</sup>. Aldus, and editions before Portus, except as herein mentioned. *ὀπόθεν* (without *γε*) Fracini, Gelenius, Portus to Brunck, and Weise. *ὀπόθεν* τὸ Cobet, Richter, Holden, Blaydes, Van Leeuwen, and Starkie, but the article seems out of place. *ὀπόθεν* δὲ Meineke.

312. *μῆτερ* R. V. P<sup>2</sup>. vulgo. *μᾶτερ* P<sup>1</sup>. F<sup>1</sup>. Bothe, Richter.

313. *ἦν' ἐμοὶ κ.τ.λ.* This line, continued to the boy by the MSS. and vulgo, is transferred to the father by Cobet. See the Commentary. It seems quite out of keeping with the father's

other speeches to the boy, but Cobet is followed by Bergk, Meineke, and all subsequent editors except Graves.

314. ἄρ', ὃ θυλάκιον σ' Hermann, Dindorf, Bothe, recentiores. ἄρα σ' ὃ θυλάκιον γ' R. V. Fracini, Gormont, Junta II, Gelenius, Portus to Bergler, and Bekker. And so, with another γ' preceding the ἄρα, P<sup>1</sup>. and the other editions before Portus. σ' ἄρ', ὃ θυλάκιον γ' Brunck, Invernizzi. γ' ἄρα σ' ὃ θυλάκιον Weise.

317-22. φίλοι . . . κακὸν τι ποιῆσαι. This little glyconic ode is divided as it is given in R. and V. and as it has generally been divided since Invernizzi printed it in his edition from R. But P<sup>1</sup>., with his usual misplaced ingenuity, started the ode with two iambic senarii, the second a very unmetrical one, φίλοι, πάλαι μὲν τήκομαι διὰ τῆς ὀπῆς | ἑμῶν ἱπακούων· ἀλλ' οὐχ οἷός τ' εἶμ' ᾄδειν. And this was adopted by Aldus and continued till the time of Brunck, both Dawes and Porson having proposed amendments to make the second line metrical. Brunck retained the first senarius, but for the last four words of the second substituted from P<sup>2</sup>. ἀλλὰ γὰρ οὐχ οἷός τ' εἶμ'.

317. φίλοι τήκομαι μὲν R. V. Invernizzi, recentiores, except Weise and Richter. The line is a bacchiac dimeter, and Hermann to make it glyconic like those which follow proposed to read φίλοι κατατήκομαι, and so Richter reads. But Dindorf pointed out that a bacchiac dimeter is more than once employed by Euripides to introduce glyconics, and that Aristophanes in Thesm. 1143, 1144 places two of these dimeters between two glyconic triplets.—ὀπῆς MSS. vulgo. Blaydes changes this to κάπνης because

Philocleon presently declares that there is no ὀπῆ through which though it were but a midge could squeeze. The two statements are not actually inconsistent; though even if they were such inconsistency may well be permitted to Philocleon.

318. ἱπακούων MSS. vulgo. Cobet would prefer ἐπακούων, which is accordingly read by Meineke, Holden, and Van Leeuwen. But ἱπακούων is the strictly proper word to be used of one who hears *from within*. Indeed we have already had it supra 273 where nobody, I believe, has proposed to tamper with it. ὅπ' ἀκούων Herwerden, Blaydes, Starkie.—ἀλλὰ γὰρ (ἀλλ' ἀτὰρ a mere clerical error writing τ for γ V.) οὐχ οἷός τ' εἶμ' R. V. P<sup>2</sup>. Brunck, and most subsequent editors, though Dindorf's ἀλλ' οὐ γὰρ οἷός τ' εἶμ' has secured some support.

319. ᾄδειν MSS. vulgo. The characteristic of Philocleon on which (next to his passion for dicastic work) most stress has been laid is his love of singing. His fellow dicasts call him out with a song (219) and, usually, as soon as he hears them he comes out (272) and marches at the head of the troop, singing a song of Phrynichus (268), such a lover of songs is he (270). But from this enjoyment he is now debarred; *I cannot sing* with you, he complains. ᾄδειν seems the very word required, but it has not found favour with everybody. Dawes proposed ἰδεῖν (partly no doubt for the purpose of improving P<sup>1</sup>'s second senarius), but though backed by the great authority of Porson (at Eur. Hec. (1161) and Elmsley (at Ach. 178) this proposal has been rejected by every



editor except Bothe. And no wonder, for οὐχ οἶός τ' εἶμι' ἰδεῖν, not followed by any accusative, could mean only that Philocleon was totally blind. Blaydes reads οὐ γὰρ οἶός τ' ἔτ' ἐκβαίνειν, but (apart from the omission of εἶμι') this is intolerably prosaic. So is the οὐ γὰρ οἶόν τ' ἐξάττειν of Van Leeuwen's first edition; which in his second he himself discards for οὐ γὰρ οἶός τ' εἶμι', αἰαί, leaving nothing to explain what it is that Philocleon is unable to do. Mr. Richards would explain this by reading οὐχ οἶός τ' εἶμι' εὐθεῖν, *I am unable to sleep*; which indeed would be likely enough, with the Chorus making such a row outside; but Philocleon does not want to sleep, he wants to be up and away ἄδων Φρυγίχου τι. Herwerden conjectures ἐκθεῖν, Starkie ἀνειν, and of course innumerable other infinitives may be conjectured, but none so natural or so picturesque as the genuine ἄδειν.—τηροῦμαι δ' R. V. P<sup>2</sup>. Invernizzi, recentiores, except Weise. τηροῦμ' P<sup>1</sup>. editions before Invernizzi; and Weise.—ἐπεὶ R. V. P<sup>2</sup>. vulgo. καὶ I. P<sup>1</sup>. Aldus and Junta. Then Fracini introduced ἐπεὶ from R., and the only subsequent edition to read καὶ is Junta II.

323. ἀλλ' ὃ Ζεῦ μεγαβρόντα R. V. Bergk; and so I read in the former edition (comparing ὃ Ζεῦ κερανοβρόντα Peace 376), though unaware that the MSS. so read. ἀλλ' ὃ Ζεῦ μέγα βρόντα vulgo. The line is the last of the glyconics, not the first of the anapaestics. Unfortunately, to make it the first anapaestic, Porson proposed ἀλλ' ὃ Ζεῦ Ζεῦ μέγα βρόντησον. And this (with the change of βρόντησον into βροντήσας) is adopted by Dindorf, Holden, Richter,

Green, and all subsequent editors. Meineke has ἀλλ' ὃ Ζεῦ Ζεῦ μεγαβρόντα, a paroemiac line.

324. ἦ με ποίησον R. V. P<sup>2</sup>. Fracini, Gormont, Gelenius, Portus, Scaliger, Faber, Bekker, Dindorf, Holden, recentiores. καὶ με ποίησον I. P<sup>1</sup>. the other editions before Holden's first, though Brunck, Bothe, and Weise write it καμὲ. And καὶ με was annexed to the preceding line in a vain attempt to make it anapaestic which was probably the cause of Porson's unfortunate alteration.

325. Προξενίδην V. Scholiast, Bentley, Tyrwhitt, Porson, Bothe, Dindorf, recentiores. Προξενιάδην R. P<sup>1</sup>. P<sup>2</sup>. the other editions before Dindorf.

326. ψευδαμάμαξον P<sup>1</sup>. P<sup>2</sup>. vulgo. ψευδομάμαξον R. V. Fracini, Gormont, Cratander, Zanetti, Farreus, Grynaeus, Raphaeleng, Invernizzi.

334. ὁ ταῦτά σ' (or ὁ ταῦτα σ') MSS. vulgo. οὐνταῦθ' σ' Meineke, Blaydes, Van Leeuwen. But ταῦτα refers to the wish which Philocleon had expressed to go ἐπὶ τοὺς καδίσκους. ταῦτα τὸ εἶναι σὺν ἡμῖν καὶ δικάζειν Scholiast.—ἀποκλείων R. vulgo (though some recent editors write it ἀποκλήων). κατακλείων V.—τῇ θύρᾳ V. Bergk, recentiores, except Green. τὰς θύρας R. P<sup>1</sup>. P<sup>2</sup>. editions before Bergk; and Green afterwards. τὰς θύρας ἀποκλείοντες καὶ πρὸ τῶν θυρῶν τὰς ἀκοάς, says St. Chrysostom of the uncharitable (Hom. xxxvii in Matth. 421 A). Here however the Scholiast appears clearly to consider σ' to be the object of ἀποκλείων (see on 601 infra), and that seems the natural construction. And cf. infra 775 and the now commonly received reading in Eccl. 420.

338. *ἔφεξιν* R. And so the Scholiast (though recognizing the alternative reading *ὑφέξιν*), Bekker, recentiores, except Blaydes who reads *ἐπισχέιν*. The Scholiast explains *τοῦ ἔφεξιν* by *τίνος χάριν, τίνος ἔνεκεν*, and so Hesychius s.v. *ἐφέξιν* V. P<sup>1</sup>. P<sup>2</sup>. all editions before Bekker. Whilst this was the reading Bentley proposed *ἀφέξων* (i.e. ἀποκωλύ-σων), and Dobree and Reiske *ἐφέξων*.—For *ὁ μάταιε* Burges suggested *ὡς μάταιος*, but *ὁ μάταιε* seems to be an expression of incredulity on the part of the Chorus.—*δρῶν* MSS. vulgo. *δρῶν* Brunck, Invernizzi, Bothe, Blaydes.

339. *τίνα πρόφασιν* τ'. So I read in the former edition. *τίνα πρόφασιν* MSS. vulgo. But the corresponding line, *ἀλλ' ἔπαγε τὴν γνάθον*, infra 370, is either cretico-paeonic or else the first half of an iambic senarius, and various suggestions have been made for bringing this line into one or other of those metres. καὶ *τίνα πρόφασιν* Bergk, Richter, Holden, Green, Blaydes, and subsequent editors except Merry. ἢ *τίνα πρόφασιν* Meineke. *τίνα πρόφασιν* δ' Hermann.

342. *Δημολογοκλέων* R. P<sup>2</sup>. and all printed editions. *Δημολόγος κλέων* V. Many critics, not approving of this perversion of Bdelycleon's name, have tried to conjecture a better one, such as *Μισο-, Δεινο-, -λοχο-, -κλονο-, -γελο-, κημοβδελυ-*, but no one has altered the text. In order to make the line a proper trochaic dimeter, corresponding with the antistrophe, *ὃδ'* is added by Hermann, who is followed by Bekker, Dindorf, Holden, Bergk, and all subsequent editors except Van Leeuwen.

343. *ὅτι λέγεις σύ τι περὶ τῶν νεῶν*

*ἀληθές*. Here again the *σὺ* is added *metri gratia* by Richter, Meineke, Holden, and all subsequent editors except Green and Merry. The *σύ* is not given by R. V. Invernizzi, Bothe, Bekker, Dindorf, Bergk, Green, and Merry. P<sup>1</sup>. changes the line into an iambic senarius, a common trick of his. *εἴπερ λέγεις περὶ τῶν νεῶν ἀληθές ἄν*. And so all editors before Brunck. *ὅτι λέγεις περὶ τῶν νεῶν τὰ ληθές* Brunck, Weise. Hermann proposed to supply the missing syllable by changing *τῶν νεῶν* into *τελωνειῶν*. On *νεῶν* (*ships*) Bentley remarked "*Qy. νέων*" (*youths*), as if the hostility of Bdelycleon had been called forth by some dicastic denunciation against the younger generation of whom he is in this Play the special representative; and this is adopted by Mr. Starkie, but by no other editor. *νεῶν* is read and explained by the Scholiast, and is unquestionably right. I have made a slight alteration in the division of these lines.

344. *οὐ γὰρ ἄν ποθ' V. P<sup>1</sup>. P<sup>2</sup> vulgo*. The *ἄν* is omitted by R.—*ἐτόλμησεν* R. V. P<sup>1</sup>. Florent Chretien, Brunck, recentiores. *ἐτόλμησε* P<sup>2</sup>. editions before Brunck.

346. *ἐκ τούτων V. P<sup>1</sup>. P<sup>2</sup> vulgo. ἐκ πάντων* R. Invernizzi.

347. *τοῦδ' Florent Chretien, Bentley, Brunck, recentiores. τοῦδε* MSS. editions before Brunck.

348. *πάν ἄν Bentley, Dawes, Brunck, recentiores*. The *ἄν* is omitted in the MSS., and in all editions before Brunck.—*ποιοῖν* R. V. Fracini, Gelenius, Portus, Scaliger, Faber, Elmsley (at Eur. Heracl. 1017), Bothe, Bekker, recentiores.

ποίην Gormont. ποιούμεν P<sup>2</sup>. the other editions before Bekker. ποιήμην P<sup>1</sup>.

350. εἴς R. Bentley, Brunck, recentiores. ἦς V. P<sup>1</sup>. P<sup>2</sup>. editions before Brunck. The MSS. have οἶός τε for οἶός τ'. For ἐνδοθεν οἶός τ' Porson (Praef. Hec. p. 49) proposed οἶός τ' ἐνδοθεν, but this has been adopted by no editor except Starkie and (in his second edition) Van Leeuwen.—διорύξαι MSS. vulgo. Hesychius explains διαλέξαι by διорύξαι, without referring to any author. Thereupon Hermann suggests that διαλέξαι may have been used here. Thereupon Meineke actually reads διαλέξαι here, and is followed by Holden, Blaydes, and Van Leeuwen. On such light grounds is the text of Aristophanes corrupted.

352. ὁπῆς οὐδ' εἰ MSS. vulgo. Valckenaer suggested ὁπῆς οὐδέν, but the genitive, as Mr. Starkie observes, is "governed by the whole phrase οὐδ' εἰ σέρφῳ διαδύναι." There is not enough of a chink for even a midge to get through.

353. ἀλλ' ἄλλο MSS. vulgo. Hanovius, referring to Lys. 133, proposed ἄλλ' ἄλλο. But the attitude of the speakers there was quite different to that of the speakers here, and it is astonishing that Blaydes should have admitted so lame a conjecture into his text. Van Leeuwen who adopted it in his first edition judiciously ignored it in his second. Still more lamentable is Herwerden's proposal to change κλέπτειν into πηδᾶν in line 357.

359. ξὺν ὄπλοις MSS. Dawes, Brunck, recentiores. σὺν ὄπλοις all editions before Brunck. But Dawes (at Plutus 166), pointing out that the first syllable

of ὄπλοις is short, proposed ξὺν ὄπλοις which has since been found in R. V. and, apparently, in all the other MSS.

378. ταῖν θεαῖν V. P<sup>1</sup>. P<sup>2</sup>. vulgo. Cf. Thesm. 285, 948, 1151. τῶν θεῶν R. Invernizzi, Dindorf, Green; but Dindorf reverts to ταῖν θεαῖν in his notes. Cobet and Bergk proposed τοῖν θεοῖν contrary alike to the MSS. everywhere and to the grammarians; and this is adopted by Richter, Meineke, Holden, and subsequent editors. But though the Greeks spoke of the two goddesses in the nominative as τῶ θεῶ, they never spoke of them in the genitive as τοῖν θεοῖν. Τῶ θεῶ, says the Ravenna Scholiast on Thesm. 566, ὥς τῶ χεῖρε· οὐκέτι δὲ τοῖν θεοῖν, ἀλλὰ ταῖν θεαῖν.

381. ζητήτον R. V. P<sup>1</sup>. P<sup>2</sup>. Brunck, recentiores. ζητείτον editions before Brunck.—ἐσκαλαμᾶσθαι V. P<sup>1</sup>. P<sup>2</sup>. Bekker, recentiores, except Bothe and Weise. ἐνκαλαμᾶσθαι R. ἐκκαλαμᾶσθαι editions before Bekker, and Bothe and Weise.

383. ἅπαντες καλέσαντες MSS. vulgo. ἅπαντ' ἐκκαλέσαντες Cobet, Bergk, Meineke, Holden, Merry, Starkie.

384. ἔσται τοιαῦτα V. Porson, Dobree, Dindorf, and subsequent editors except as hereinafter appears. R. P<sup>1</sup>. P<sup>2</sup>. have τὰ τοιαῦτα (omitting ἔσται, the last syllable of which is no doubt represented by the τὰ), and so all editions before Brunck; and Invernizzi afterwards. Bentley said "lege ἔσται" without explaining whether he would retain or omit the τὰ, and so Tyrwhitt. ἔσται τὰ τοιαῦτα Brunck, Bekker, Weise, Bergk, Merry, and Starkie.

385. τοῖν R. V. P<sup>2</sup>. Brunck, recentiores. τοῖν γ' P<sup>1</sup>. editions before Brunck.—μανθάνει MSS. vulgo. Bentley



proposed μέμνησθ', but *μανθάνετε* has practically the same meaning. Lending indeed would place a note of interrogation after *μανθάνει*, and this is done by Blaydes, Van Leeuwen, Starkie, and Hall and Geldart, who refer to *μανθάνεις*; in *Birds* 1003, *Frogs* 195. But those passages are quite different. There the speaker is asking his hearer if he understands what has just been said. Here nothing has been said, and there is as yet nothing to understand.

386. *κατακλαύσαντες* V. Bentley, Brunk, recentiores. *κλαύσαντες* R. P<sup>1</sup>. P<sup>2</sup>. editions before Brunk.

394. *οὐρήσω μὴδ'* MSS. vulgo. *οὐρήσονται οὐδ'* Cobet (N. L. 255). But this is so plainly repugnant to the Greek idiom that even the stoutest Cobetian has been unable to stomach it.

396. *διαδύς ἔλαθεν*. This is Porson's substitute for the unmetrical *διαδύεται* of the MSS. and of all the editions before Brunk. I adopted it in the former edition, and retain it in the present, because if they are not the words actually written by Aristophanes, they are just what he might have written, see *supra* 212; they are the neatest of all the conjectures; and they alone give the past tense which seems to be required. To the present tense, *διαδύεται*; is he slipping through? the reply could not have been *μὰ Δι' οὐ δῆτ'*, for that is exactly what Philocleon was doing; but, if the speaker inquired whether the old man had given them the slip, the answer would be rightly in the negative. Porson's conjecture is also adopted by Meineke and Holden, and (in his first edition) by Van Leeuwen. Brunk in his text inserted *ᾧδε* after

*γέρον* (and so Weise), but in his notes he prefixed *οὐ* to Bdelycleon's succeeding speech, and so Invernizzi and Richter. Dindorf read *διαδύεται αὖ* which seems to me impossible, but is adopted by Bergk, Green, Blaydes, and subsequent editors, including Van Leeuwen in his second edition. *διαδύηται* Bothe.

397. *ὦ μαρώτατε* MSS. and all editors except Meineke, Blaydes, Van Leeuwen, and Starkie. Porson (Praef. ad Hec. p. 53), objecting to the dactyl here as in 350 *supra*, proposed *ὦ μίᾱρ' ἀνδρῶν*, and this is adopted by Meineke and Blaydes. Reisig proposed *ὦ μίᾱρ' οἷτος* which is adopted by Van Leeuwen. Starkie reads *ὦ μίᾱρ' ΣΩΣ. ὦ τᾶν*. In this line there is the additional irregularity of an anapaest following a dactyl, but in abrupt jerky ejaculations such as these we are not to expect the smoothness of an ordinary anapaestic tetrameter.

399. *πρυμῆν* Elmsley (Museum Criticum ii. 278 note), Bothe, Dindorf, recentiores. *πρύμναν* MSS. the other editions before Dindorf. But the last syllable of *πρύμναν* would be short.

407. *ἐντέταται* Hermann. *ἐντέτατ'* R. V. vulgo. *ἐντετάμεθ'* Meineke, Holden. *ἐκτετάσσω* (omitting *ὄξυ*) Blaydes, Van Leeuwen, the latter also changing *κολαζόμεσθα* into *κολάζομεν τὸ*.

408. *λαβόντες* MSS. all editions before Brunk; and Richter and Van Leeuwen afterwards. But P<sup>1</sup>. has *βαλόντες* written above *λαβόντες*, and this is adopted by Brunk, who says "Pallium non deposuerant pueri. Quorsum ergo monentur ut id sumant?" Apparently it did not occur to him that the *ἱμάτια* were the garments, not of the boys, but of the Chorus, as I showed in

the Commentary to the former edition. Nor would *βαλόντες* have been used for *ἀποβαλόντες* or *ρίψαντες*. Yet his mistake has been followed by every subsequent editor except Richter (who absurdly considered *θαῖμάτια λαβόντες* to be equivalent to *θαῖμάτια συστελλόμενοι*) and Van Leeuwen in his second edition, and except that Blaydes substitutes *ἀποδύντες* for *λαβόντες*. They should have been saved from this strange blunder by the Ravenna Scholiast, who says *ἀποδυσάμενοι διδόσιν τοῖς παιδίοις τὰ ἱμάτια, ἵνα ὀρχήσωνται εὐκόλως*.

411-14. *ὥς ἐπ' ἄνδρα . . . δίκας*. These lines are given in the text as they are found in all the MSS. and in almost all the editions. Many attempts have been made to bring them into correspondence with the antistrophe, of which the only ones worthy of notice are Enger's *μισόπολιν ἄνδρ' ἔφ' ὅτι | τόνδε λόγον εἰσέφερε | μὴ δικάζειν δίκας*, and Dindorf's *μισόπολιν οὗτος ὅτι | τόνδε λόγον εἰσφέρει | μὴ δικάζειν δίκας*. Brunck, not recognizing the antistrophical character of the Chorus, converts the last lines into trochaics, and others have done the same. Hermann, for instance, proposed *μισόδημον* for *μισόπολιν*, and this is adopted by Blaydes, Van Leeuwen, and Graves. For *ὅτι* Bergk and Starkie read *δοτις*, and Richter *ὄς*. Starkie, however, converts the lines into iambs. The words *ὥς χρή* are omitted by some and bracketed by others.

415. *κεκράγετε* P<sup>1</sup>. vulgo. *κεκράγατε* R. V. P<sup>2</sup>. Cobet, Bergk, Richter, Meineke, Merry, Hall and Geldart. Cf. *κεχήμετε* or *κεχήμετε* in Ach. 133.

416. *νῆ Δι' κ.τ.λ.* The whole of this

line was formerly given to the Chorus, and the next to Bdelycleon. The latter was restored to the Chorus by Bentley, Tyrwhitt, Gray, Dobree, Dindorf, and all subsequent editors; and the last five words of 416 were then given to Bdelycleon by Dobree, Bergk, and all subsequent editors except Richter. *ὥς τοῦδ' ἐγὼ* Porson (at Med. 734), following the rule laid down by Dawes at Frogs 830, Dobree, Meineke, and all subsequent editors. *ὥς τόνδ' ἐγὼ* MSS. editions before Meineke.

417. Hermann adds *γε* to the end of this line to make it correspond with 474.

418. *ᾧ πόλις* P<sup>1</sup>. vulgo. *ᾧ πόλι* R. V. P<sup>2</sup>. Bothe, Bekker, Bergk, and Merry. *πόλιν* in Gormont is a mere clerical error.—*θεοισεχθρία* Bentley, Brunck (in notes), Dobree, Bekker, Dindorf (in notes), recentiores, except Bothe, Bergk, and Richter. *θεοσεχθρία* V. P<sup>2</sup>. all other editions before Bekker; and Bothe and Bergk afterwards. *θεὸς ἐχθρία* R. *θεοεχθρία* P<sup>1</sup>. F<sup>1</sup>. *Θεώροιο θεοσεχθρία* Richter. But the termination *-οιο*, though natural enough in the Homeric phraseology of 1519-21 *infra*, is quite inadmissible here.

419. *ὑμῶν* R. V. P<sup>1</sup>. vulgo; and rightly, for the appeal is to the Demus (*ᾧ πόλις*) and *προέστηκεν ὑμῶν* is equivalent to *προστάτης ἐστὶ τοῦ δήμου*. Yet *ἡμῶν* (which is found in P<sup>2</sup>. only) is approved by Brunck, Dindorf, and Bergk in their notes, and is read by Bothe, Holden, Meineke, and all subsequent editors except Merry.

422. *αὖτις* Bothe, Dindorf, Richter, Graves. *αὖτις* R. P<sup>1</sup>. P<sup>2</sup>. vulgo. *αὐτῆς* V. *αὐτοῖς* Holden, Bergk, Meineke, Blaydes, Van Leeuwen, Starkie, and Hall and Geldart. But *αὖτις* when it

occurs is generally a mistake for *αἰθις*, and Holden himself in his later edition deserts *αὐτοῖς* and reads *αὐτίκ'.*

424. *ἐμπλήμενος* R. V. (and superscriptum in P<sup>1</sup>.) Fracini, Gelenius, Portus, recentiores. *ἐμπλήσμενος* P<sup>1</sup>. P<sup>2</sup>. all other editions before Portus. *ἐμπεπλησμένος* I. F<sup>1</sup>.

432. *τῶφθαλμῷ ὕ κύκλω* Elmsley (at Ach. 343), Dindorf (in notes), Holden, recentiores. *τῶφθαλμῷ κύκλω* MSS. all editions (save as herein mentioned) before Holden's first. *τῷ φθαλμῶν κύκλω* Florent Chretien, Brunck, Invernizzi. I suspect that Elmsley's conjecture has been assisted by Bekker's erroneous statement that R. has *ὀφθαλμῶν*, but it seems to be right. —*κεντεῖτε καὶ* Florent Chretien, Scaliger (in notes), Brunck, Dobree, Dindorf, recentiores. *κεντεῖθ'*, *οἱ δὲ* MSS. editions before Brunck. Bekker has *οἱ δὲ καὶ*, inserting *καὶ*, but neglecting to strike out *οἱ δὲ*, and so making the line a syllable too long.

433. *βοήθει* Bentley, Porson, Bekker, recentiores, except Bothe and Blaydes. *βοηθεῖτε* MSS. editions before Brunck. *βοηδρομεῖτε* Brunck, Invernizzi; and this seems very probable; Harpocration explaining *βοηδρομεῖν* by *βοηθεῖν*, Hesychius by *μετὰ σπουδῆς παραγίνεσθαι*. Bothe reads *βοηθεῖν*. Blaydes *βοηθεῖθ'* ὁδε. But it seems that the names *Μίδα*s and *Φρυξ* belong to the same person, for only two slaves answer to the call, infra 442, 452, 453, and in a very learned and elaborate article in the Classical Review (xii. 335) Sir W. M. Ramsay contends that Bdelycleon is calling for help to Xanthias and Sosias only, the words *Μίδα καὶ Φρυξ* being

intended for Sosias, and *Μασωνία* for Xanthias. But this seems to me impossible. Xanthias and Sosias are already helping Bdelycleon; and he is here calling for other slaves to hold his father, while these two go with him into the house to fetch the smoking apparatus. The slaves who answer to his appeal are represented by Choregic actors, and are mutes: they receive the abuse of Philocleon and the Chorus in silence, which Xanthias and Sosias would never have done. The present scene may be compared with Frogs 605–9, where Aeacus enters with two slaves only, and on Xanthias exhibiting unexpected powers of resistance calls for three more.

434. *λάβεσθε* P<sup>1</sup>. P<sup>2</sup>. all editions except Invernizzi. *βάλεσθε* R. F. *βάλλεσθε* V. Invernizzi supposed R.'s reading to be, and himself reads, *κάλεσθε*. —*μεθῆσθε* MSS. Brunck, recentiores, except Blaydes and Van Leeuwen, who read *μεθῆτε*. *μεθεῖσθε* editions before Brunck.

435. *ὕν πέδαις* R. V. (and superscriptum in P<sup>1</sup>.) Scaliger, recentiores. *πέδαις* (omitting *ὕν*) P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. editions before Scaliger.

437. *μεθήσεις* R. V. P<sup>2</sup>. Brunck, recentiores. *μεθήσης* editions before Brunck. —*ἐν τι* Farreus, Raphaeleng, Bergler, Dindorf, Holden, recentiores, except Starkie. The *ἐν* may be taken either as governing *σοι* or as coalescing with the verb, so as to form *ἐμπαγήσεται*. *ἐν τι* MSS. except V. (which gives no breathing) and the other editions before Holden's first; and Starkie. —*σοι παγήσεται* MSS. vulgo. *σοῦμπαγήσεται* Hirschig, Starkie.

442. *δηλαδὴ* MSS. vulgo, though some



write it δῆλα δῆ. Cobet suggested δῆλα δ' εἰ which destroys the pathos, but is adopted by Meineke, Holden, and Van Leeuwen.

445. *δντος* MSS. vulgo. Reiske suggests *οἶος*.

446. *ρίγων γ'* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. *ρίγόν τ'* R. (though I am not sure that he did not mean *ρίγόν γ'*). Bothe omitted the *γ'*, and is followed by Dindorf and subsequent editors.

452. *ἀνες* MSS. vulgo. But as Philocleon began his speech by *οὐκ ἀφήσεις* Cobet and Bergk suggested *ἄφες* here, and this is adopted by Meineke, Holden, Van Leeuwen, Graves, and Starkie.

454. *οἶον* R. P<sup>1</sup>. P<sup>2</sup>. Aldus, Fracini, Gelenius, Portus, and subsequent editors before Bergk; and Meineke Green, Holden, and Graves afterwards. *οἶος* V. and the remaining editors, but all before Bergk who read *οἶος* have also *ὁ τρόπος*.

458. *οὐχὶ σοῦσθ'*; *οὐκ* R. V. F. Invernizzi, Elmsley (at Ach. 322), Bekker, recentiores, except Blaydes and Merry. The editors before Brunck merely omitted the *οὐκ*, so making the line a syllable short. While this was so, Bentley suggested (for *ἄπιτε*) *ἄπεστε*, and Porson *ἔτ' ἄπιτε*, while Brunck read *ἀπίεσθε*. *σοῦσθε σοῦσθ'* Blaydes, Merry.

459. *ἔντυφε* MSS. vulgo. *ἔκτυφε* was suggested by Meineke, and is read by Blaydes, Van Leeuwen, and Starkie, but seems hardly appropriate, the Chorus being already outside. — *Σελαπρίον* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. And this was clearly the reading of the Scholiast, who says *ἀντὶ τοῦ εἰπεῖν Σέλλου* (supra 325, infra 1243) *ἔπαυεν ἐπεκτείνας Σελαπρίον παρὰ τὸ σέλας*. *Σελλαπρίον* R. F. Bekker,

Dindorf, recentiores, except Weise, Blaydes, and Van Leeuwen.

463. *αὐτὰ δῆλα* MSS. vulgo. L. Dindorf proposed *αὐτόδηλα*, which is read by Dindorf, Bothe, Holden, Meineke, Blaydes, and subsequent editors, but which would, it seems to me, require *τάδε* or *ταῦτα*. Indeed, if any change is required, I should write *οὐ ταῦτα δῆλα* for *οὐκ αὐτὰ δῆλα*.

465. *ὥς λάθρα γ' ἐλάνθαν' ὑπιοῦσα*. So I read in the former edition. *ὥς λάθρα γ' ἐλάνθαν' ὑπιοῦσά με* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. And so R., except that for *ἐλάνθαν'* it has *ἐλάμβαν'*, which is adopted by Invernizzi, Bekker, Dindorf, Bergk, Richter, and Merry. *ὥς λάθρα μ' ἐλάνθαν' ὑπιοῦσ'* Brunck. *ὥς λάθρα μ' ἐλάμβαν' ὑπιοῦσα* Meineke, Holden, and Green. *ὥς λάθρα 'λάνθαν' ὑπιοῦσά μ'* Blaydes. *ὥς λάθρα φθάει μ' ὑπιοῦσα* Starkie. *ὥς λάθρα γ' ἔφθασ' ὑπιοῦσά με* Van Leeuwen. The *με* seems quite out of place, the object of *ὑπιοῦσα* being *τοὺς πένητας*, and its omission brings the reading of the MSS. into exact correspondence with the trope.

471. *ἀνεν μάχης* R. V. vulgo. Meineke proposed *ἀν ἐκ μάχης*, which is adopted by Blaydes, Graves, Starkie, and Van Leeuwen. But Bdelycleon could not have said *ἐκ μάχης*. He is contemplating a peaceful conference without wrangling and noise. Nor is *ἀν* necessary. Dawes's canon (at Plutus 438) applies only to direct interrogations. For *καὶ τῆς* Hermann proposed *ἀν καὶ*, and Elmsley (at Eur. Med. 102) *τε καὶ*. But *τῆς κατοξείας βοῆς* means *all that shrill outcry* supra 415.

472. *ἔδοιμεν* V. Elmsley (at Ach. 102), Dindorf, Holden, Bergk, Mei-

neke, recentiores. ἔλθωμεν. R. P<sup>1</sup>. P<sup>2</sup>. vulgo.

473. σοὶ λόγους MSS. vulgo. σοὶ 's λόγους Bothe. Dindorf suggested σοῦς λόγους, and this combination, offensive both to the eye and to the ear, is adopted by Holden in his first edition and by subsequent editors, except Bergk and Merry.—ἐραστὰ R. V. P<sup>1</sup>. vulgo. ἐρασταὶ P<sup>1</sup>. ἐρῶν Dindorf, Green, Blaydes, Van Leeuwen, Graves, and Starkie. This brings the line into accord with 417 supra and with the ordinary metre, is supported by the participles in the two following lines, and is probably right. And I do not know why I cannot bring myself to discard ἐραστὰ.

480. οὐδὲ μὲν γ' MSS. vulgo. οὐδὲ μὴν γ' Brunck, and (omitting γ') Bergk, Meineke, Holden, Van Leeuwen, Merry, Graves, and Hall and Geldart. οὐδαμῶς Blaydes. οὐ γε μὴν Starkie. Reiske and Bekker propose οὐδὲ μὲν', i.e. μέντοι. For οὐδ' ἐν (MSS. vulgo) Meineke and Holden read οὐπω 'ν. σοῦστίν V. Dobree, Bekker, Dindorf, Bothe, recentiores. πον 'στίν R. P<sup>1</sup>. P<sup>2</sup>. vulgo. πω 'στίν Florent Chretien.

483. ξυνωμότης V. P<sup>1</sup>. P<sup>2</sup>. vulgo. (πληθυντικὸν ἀντὶ ἐνικοῦ, Gl. Vict.). R. has ξυνωμο with a τ written above the line. ξυνωμότην Hamaker, Meineke, Holden, Blaydes, and Van Leeuwen; but cf. 488 infra.

484. ἀρ' ἂν δ' R. Invernizzi, recentiores, except Weise. ἀρά γ' ἂν V. P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi; and Weise afterwards.—ἀπαλλαχθεῖτε R. P<sup>1</sup>. vulgo. ἀπαλλαχθῆτε V. P<sup>2</sup>. Bentley suggested διαλλαχθῆτε.—μοι MSS. editions before Brunck. μου Brunck, recentiores.

485. ἡ δέδοκται MSS. vulgo. οὐ δέδοκται Reiske, Richter.—μοι δέρεσθαι MSS. vulgo, σοι δέρεσθαι Bergk, Meineke, Holden, and Merry. But μοι is not to be taken with δέδοκται; it is used here, as elsewhere, in a general sense, *prithce*, *I should like to know*. μὲν δέρεσθαι Bothe. λοιδορεῖσθαι Hirschig and (in his second edition) Van Leeuwen.

486. οὐδέποτε MSS. vulgo. οὐδέπω Hermann, Meineke.

487. τυραννίδι συνεστάλης. τυραννίδ' ἐστάλης MSS. vulgo, contra metrum. τυραννίδ' ὧδ' ἐστάλης Hermann, Dindorf, Weise, Holden, Bergk, Green, recentiores, but this makes the line too heavy. τυραννίδι διεστάλης Bentley, Richter; and so I read in the former edition, but διαστέλλω does not seem to be used in the sense here required. τυραννίδα κατεστάλης Brunck. τυραννίδ' ἐξεστάλης Meineke. But the compound of στέλλω which Aristophanes most favours is συστέλλω, and as συνεστάλης satisfies both the sense and the metre I have introduced it here.

488. οὐίν V. P<sup>1</sup>. P<sup>2</sup>. vulgo. And this was clearly the reading of the Scholiast whose gloss, quoted in the Commentary, though referred by the editors to line 483, belongs to the present line. The downward stroke in V. which is supposed to convert υ into η is really part of the μ. ἡμῖν R. Invernizzi, Bothe, Bekker, Dindorf, Weise, Richter, Van Leeuwen, Merry, and Starkie.

493. ὀρφῶς. MSS. Edd. before Dindorf. Dindorf says "ὀρφῶς reposui ex Athenaeo, vii, p. 315 C," and he is followed by every subsequent editor. But this is a complete misapprehension. Athenaeus cites this line, and un-

doubtedly writes ὀρφῶς in it with a circumflex. He then observes that, notwithstanding this, it was the Attic usage to write the *nominative singular* ὀρφῶς (τὴν μέντοι ἐνικὴν εὐθείαν ὀξυτόνως προφέρονται Ἀττικοί), and cites a line of Archippus in which it is so written, and a line of Cratinus where the genitive singular is written ὀρφῶ. And so the Scholiast here says τὸ ὀρφῶς περισπῶσιν Ἀττικοί.—μήποτε δὲ καὶ τὸ ἐνικὸν τοῦ ἰχθύος ἔλεγον ὀρφῶς. The author of the Etym. Magn. (sub voc.) says that ὀρφῶς is written with a circumflex, and cites Choeroboscus (p. 262. 27, and p. 66. 9) and the great authority of Herodian to the same purpose. Several other grammarians refer to the word, and all with one consent describe it as written with a circumflex. So far as I know, there is no authority whatever for writing the accusative plural with any other than a circumflex accent. (Hirschig, Meineke, and Holden alter θέλη into 'θέλη here, and θέλω into 'θέλω infra 521.)—I retain the foregoing note from my former edition; but the only subsequent editor who has reverted to the right accent is Mr. Starkie. All the others have ἦν μὲν ὠνῆται τις ὀρφῶς, which represents the fish as the purchaser, not the thing purchased.

496. ταῖς ἀφύαις MSS. all editions before Bruck; and Bekker, Graves, Starkie, and Hall and Geldart afterwards. There is no objection to the dactyl in this position; Ach. 318, Birds 1078. Fritzsche (at Thesm. 706) adds a line from Epicharmus (Ath. ix. 17, p. 374 E) τοῖς Ἑλεσίνοις φυλάσσων δαμονίως ἀπώλεσα. But Bruck, not understanding this, changed ταῖς into

τις, and he is followed by all subsequent editors save as aforesaid, and save that Blaydes wantonly proposes and Van Leeuwen wantonly reads ταῖς τριχίσιον.—ἡδυσμά τι. MSS. vulgo. "Conjiciebam ἡδυσμά τις vel -ύσματα. Sed forsā non opus." Dobree. Most certainly "non opus"; yet ἡδυσμά τις is adopted by Van Leeuwen, and ἡδύσματα by Bergk, Richter, Meineke, Holden, Green, and Merry. This they support by a reference to Knights 678 (where the Sausage-seller buys up πάντα τὰ γήτεια and other condiments ταῖς ἀφύαις ἡδύσματα), not observing that γήτεια could, and a single γήτειον could not, be properly described as ἡδύσματα. Bothe reads ἡδύσματι.

497. θατέρῳ MSS. vulgo. Elmsley (at Ach. 828) would read θατέρα adverbially. But παραβλέψασα θατέρῳ means shooting a sidelong glance out of one eye, τῷ ἐτέρῳ ὀφθαλμῷ χαλεπῶς ὑποβλεψαμένη, as the Scholiast explains it both here and at Eccl. 498, where the phrase occurs again.

503. ἡδέ' (or ἡδέα) εἰ καὶ R. V. P<sup>2</sup>. Fracini, Gelenius, Portus, Scaliger, Faber, Bekker, Dindorf, Bothe, recentiores, except Starkie. ἡδέα γ' εἰ καὶ P<sup>1</sup>. F<sup>1</sup>. ἡδέα καὶ F. ἡδέα γε καὶ the other editions before Bothe's second. But Van Leeuwen in his first edition hesitatingly suggested ταῦτα γὰρ σὺ ἐμοὶ γ' ἀκούεις νῆ Δί'. He did not, however, introduce it into the text nor did he even repeat the suggestion in his second edition, the MS. reading being clearly right, cf. infra 510. Mr. Starkie, however, actually reads ταῦτα τᾶρ' αὐτοῖς ἀκούω νῆ Δί', and Herwerden (V. A.) proposes ταῦτα πανταχοῦ 'στ' ἀκούειν νῆ Δί'. Every



step takes us further from Aristophanes.

504. *ὅτι βούλομαι* Suidas (s. vv. *εἰ καὶ νῦν ἐγὼ*), Brunck, recentiores. *ὁτὶ βούλομαι* MSS., Suidas s. v. *ὀρθοφοίτο*-, editions before Brunck.

505. *ὀρθο*- Scholiast, Florent Chretien, Grynaeus, Gelenius, Scaliger (in notes), Bergler, recentiores. *ὀρθο*- MSS. Suidas (ubi supra), the other editions before Bergler.

507. *τυραννικά*. V. Suidas (s. vv. *εἰ καὶ νῦν ἐγὼ καὶ ξυνωμότης*), Bekker, Dindorf, recentiores, except Weise, Bothe, Richter, and Holden. Compare Sozomen, H. E. i. 14. 10 *ὑποπτευθεὶς τυραννικὰ φρονεῖν*. And in Theodoret, H. E. v. 32. 1 the phrase *φρονήματι τυραννικῷ κεχηρμένος* is equivalent to *τυραννικὰ φρονῶν* and does not mean, as Vales takes it, *fastu tyrannico praeditus*. *τυραννικά* R. P<sup>1</sup>. P<sup>2</sup>. the other editions.

510. *ἐγγέλεισιν* Athenaeus vii, chap. 54, Porson, Dindorf, recentiores, except Bothe. *ἐγγέλυσιν* R. P<sup>1</sup>. P<sup>2</sup>. vulgo. *ἐγγέλισιν* V.

514. *οἶμαι σ'* R. F. Invernizzi, recentiores, except Bothe and Weise. *οἶμαι σ'* V. which means the same. *σ' οἶμαι γ'* P<sup>1</sup>. editions before Invernizzi; and Bothe and Weise.

521. *τούτοισί γ'* MSS. vulgo. *τούτοισιν* Brunck, Weise.

522, 523. *καὶ ξίφος . . . τῷ ξίφει*. This line and a half, in all the older editions continued to Bdelycleon, were, by Bergler in his note on 714 infra, transferred to Philocleon. His suggestion was obviously right, and, though disregarded by Brunck, is adopted by Bothe, Dindorf, and every subsequent editor.

525. *ἄκρατον μισθόν* Richter, recentio-

res, except Hall and Geldart. *ἄκρατον μισθόν* MSS. editions before Richter; and Hall and Geldart. And so I read in the former edition; nor is it without reluctance that I now depart from the reading of the MSS. For the Greeks said *πίνειν κύλικα οἶνον* as well as *πίνειν οἶνον*; and with *ἄκρατον*, the word *μισθόν* would be substituted for *κύλικα*, as, with *ἄκρατον*, for *οἶνον*. But the Scholiast seems to have read *ἄκρατον*; and the phrase *κύλικα ἄκρατον οἶνον ἀγαθοῦ δαίμονος* would be singularly awkward; while in Knights 85 (a Comedy closely connected with the present) we have in *ἄκρατον οἶνον ἀγαθοῦ δαίμονος* the exact counterpart of *ἄκρατον μισθόν ἀγαθοῦ δαίμονος*. It is, however, rather puzzling to find that Blaydes proposes to read here also *ἄκρατον οἶνον ἀγαθοῦ δαίμονος*, since the very point of the present line is the substitution of *μισθόν* for *οἶνον*.

526. *νῦν δὲ* P<sup>2</sup>. Porson, Dindorf (in notes), Holden, Meineke, recentiores. *νῦν δὲ* R. V. P<sup>1</sup>. the other editions before Meineke, except Brunck and Richter. Brunck would have preferred *νῦν δὲ* "quod ad sententiam praestaret longe et esset optimum," but being under the erroneous impression that it did not suit the metre, he proposed *νῦν σε* which is quite out of keeping with what follows, but is adopted by Richter, and, in his first edition, by Van Leeuwen. Porson's restoration of this little system is given in Gaisford's notes to Hephaestion, chap. 9.

527. *λέγειν τι δεῖ* MSS. vulgo. Bentley suggested *δεῖ τι λέγειν* which is no more necessary than *νῦν δὲ τὸν ἐκ* in the preceding line, but is adopted by Dindorf

(in notes), Weise, Holden, Meineke, Green, Blaydes, Van Leeuwen, and subsequent editors, except Merry.

528. *φανήσει* MSS. Bentley, Brunck, recentiores. *φανήση* Grynaeus, Kuster, Bergler. *φανείση* the other editions before Brunck.

530. *ἀτὰρ κ.τ.λ.* In the MSS. and in all editions before Dindorf this line was given to the Chorus. This arrangement was so unsuitable that it gave rise to many conjectures which it is now unnecessary to record. Hermann in his treatise on metres transferred it to Philocleon, and so Dindorf in his text. But Hermann in his note on Clouds 759 appeared to continue it to Bdelycleon, and this was rightly followed by Dindorf in his notes and by all subsequent editors except Bothe. Since the arrangement was set right only two editors, Blaydes and Van Leeuwen, have thought it necessary to tamper with the text, the former for *ὦν, ἦν ταῦτα* writing *ἦν τοιαῦτα*, and the latter for the Aristophanic *παρακελεύη* substituting his own *παραλαλήσης*. *ταῦτα* P<sup>1</sup>. P<sup>2</sup>. vulgo. *ταῦτ' αὐτὰ* R. *ταῦτα αὐτὰ* V.

532. *τόνδε λέγειν* MSS. vulgo. For *τόνδε* Bentley proposed *τονδὶ* which (like the alterations in 526 and 527) is unnecessary, but is adopted by Dindorf (in notes), Weise, Blaydes, Van Leeuwen, Starkie, and Hall and Geldart. For *λέγειν* Hirschig suggested *λέγων*, which is read by Meineke, Holden, Starkie, and Hall and Geldart. But *λέγων* would confine Philocleon's oratorical superiority to his present speech; *λέγειν* makes it general.

533. *ἔστ' ἀγὼν νῦν* Bentley, Porson. And so I read in the former edition and

so Mr. Starkie since reads. *ἔστ' ἀγὼν* R. V. Fracini, Gelenius, Portus to Bekker. *ἐστὶν ἀγὼν* P<sup>1</sup>. P<sup>2</sup>. the other editions before Portus, and Bothe afterwards. *ἐστὶν ἀγὼν* Elmsley (at Eur. Heracl. 722), Dindorf, recentiores, except Bothe, Richter, and Starkie. And this I should have preferred, but that the *νῦν* which in the MSS. is found at the end of 535 has probably dropped there from this place. *ἐστὶν ἀγὼν νῦν* Richter.

535. *γένουθ' οὗτος* Bentley, Porson, Dindorf, recentiores, except Bothe, Bergk, and Merry. After *οὗτος* Bentley inserted *γ'*, Porson *σ'*, and *σ'* has been adopted by all editors who have otherwise followed Bentley. *γένοιτο νῦν οὗτος* (without *γ'* or *σ'*) MSS. vulgo.—*ἐθέλει κρατῆσαι* MSS. vulgo. But some recent editors have objected to this termination of the sentence and have given it a different turn. Blaydes reads *σε λέγων κρατήσει*, and Starkie *ἔθ' ἔλοι κρατήσας*, "if he should yet win the day and convict thee," which Herwerden approves but for *ἔθ'* would read *σέ γ'*. I confess that I do not understand these alterations, or how the Chorus can be supposed to say "It is a great fight if he win the day." It would be a great fight whoever won it. It seems to me that the only natural thing for them to say is what the MSS. represent them as saying, viz. "It is a great fight if he is in earnest and really means to win the day."

539. *τί γὰρ φάθ' ὑμεῖς* MSS. vulgo. Meineke would insert a comma before and after *φάθ'*, treating it as an imperative. Blaydes, following suit, inserts a comma before and after *φάθ' ὑμεῖς*.

542. *δ' ἐν ταῖς ὁδοῖς* Porson, Dindorf,

Weise, Richter, Blaydes, recentiores. δ' ἂν ἐν ταῖσιν ὁδοῖς ἀπασαῖς R. F. and (with ὁδοῖσιν for ὁδοῖς) V. and (with ταῖς for ταῖσιν) P<sup>2</sup>. γὰρ ἂν ἐν ταῖσιν ὁδοῖς ἀπασαῖς P<sup>1</sup>. vulgo. Meineke interpolates παῖσιν between ἂν and ἐν (which necessitates the mark of a lacuna in the antistrophe). He is followed by Holden and Green.

544. καλούμεθ' Porson, Dindorf, Blaydes, recentiores. καλοῖμεθ' MSS. vulgo. This is a corollary to the omission of the MS. ἂν.

550. εὔδαιμον καὶ Porson, Bothe, Bekker, recentiores. εὔδαιμον ἦ καὶ R. V. F. The ἦ was obviously taken up from the line below. εὔδαιμόν γ' ἦ καὶ P<sup>1</sup>. F<sup>1</sup>. editions before Kuster. εὔδαιμόν γ' ἦ Kuster, Bergler, Brunck.

553, 554. προσίοντι . . . ἀπαλὴν MSS. vulgo. The change from the plural to the singular (as to which see the Commentary) has called forth some unjustifiable conjectures. For προσίοντι Florent Chretien proposed προσίῳν τις, which is adopted by Brunck and (in his first edition) by Van Leeuwen. For ἐμβάλλει μοι Hirschig suggested ἐμβάλλουσιν. For χεῖρ' ἀπαλὴν Reisig suggested χεῖρα Πάχης "vel simile quid." For μοι τὴν Meineke conjectures μοί τις, and Van Leeuwen (in his second edition) reads τις τὴν. Blaydes changes ἀπαλὴν into πλέαν.

558. ἀπόφυξιν MSS. vulgo. The word occurs three times in this Comedy within 100 lines, here and infra 562 and 645. Here both R. and V. spell it ἀπόφυξιν; in 562 R. has ἀπόφευξιν and V. ἀπόφυξιν; while in 645 both R. and V. spell it ἀπόφευξιν; and so they do in Clouds 874. The other MSS. even if we had an

accurate transcript of them do not count for much, but they also give sometimes one form and sometimes the other. But φύξις is the old Epic form, and φυξ- not φευξ- was the form most in use among the Athenians of this time. We have φυξάνορα and φυξίμηλα in Aeschylus, and φύξιμος in Sophocles, and it seems right to read ἀπόφυξιν in Aristophanes. All editions before Brunck had ἀπόφυξιν here and ἀπόφευξιν in the two later lines. Bentley suggested that ἀπόφευξιν should be read in all three places; and this is adopted by Brunck and many subsequent editors, but most read ἀπόφυξιν wherever it occurs.

565. ἕως ἀνίων ἀνισώση. The participle is given only by V. which has ἕως ἀνίων ἂν ἰσώση, and so Dindorf, Bergk, Richter, and Hall and Geldart. For ἀνίων Hermann proposed ἀνίων, and so Bothe, Holden, Meineke, Green, Merry, and Graves. But the two words ἕως ἂν are not often separated by anything more important than a particle, the ἂν is unnecessary (see Peace 32 and the Appendix there), and ἀνισώω is a more suitable form than the simple ἰσώω. I have therefore written the words as above. ἕως ἂν ἰσώση R. P<sup>1</sup>. P<sup>2</sup>. But P<sup>1</sup>. inserted a γε after κακά, and changed τοῖς into τοῖσιν, and this unmetrical line was read by all editors before Brunck. However Florent Chretien had proposed to read εἴουσιν for οὔσιν, Brunck placed the γ' after τοῖσιν and changed ἰσώση into παρισώση. Bekker too read παρισώση, but reading τοῖς for τοῖσιν γ' left the line a foot short. Weise has κακά γε πρὸς τοῖσι παροῦσιν ἕως. For ἀνίων Reisig would read κλάων, Hamaker λήγων, and Mr.



Richards ἀγαθοῖς. Shilleto proposed, dropping ἀνίων, to commence the line with μείζω or πλείω, see Classical Review, xviii, p. 49. Starkie reads ἔως ἂν δὴ τις ἰσώσῃ. ἀνίων seems to have dropped out of the MSS. generally on account of the ἀμισώσῃ which immediately follows. Van Leeuwen omits the line, which however is necessary to the sense.

570. συγκύπτουθ' R. P<sup>1</sup>. P<sup>2</sup>. vulgo. συγκύψαντ' V. συγκύψανθ' Dindorf, Richter, Holden, Green, Van Leeuwen, Merry, Starkie, and Hall and Geldart, but all, or most, of these editors supposed it to be the reading of R. as well as of V. συγκύπτοντα Porson, Meineke.—ἄμα βληχᾶται P<sup>1</sup>. P<sup>2</sup>. vulgo. ἄμ ἄμα βληχᾶται R. ἀποβληχᾶται V. ἄμ βληχᾶται Dindorf, Richter, Green, Merry. ἀμβληχᾶται Bergk, Holden, Starkie. βληχᾶται (simpliciter) Porson, Meineke. It is too late now to contend that a short syllable is necessarily (though of course it often is) lengthened before βλ- and γλ-.

572. ἐλεήσας MSS. (save that R. has ἐλαΐσας, the confusion of αι and ε is very common) vulgo. Reiske proposed ἐλεῆσαι, which is adopted by Blaydes and Starkie, Madvig ἐλέσας, which is adopted by Van Leeuwen. In the earlier part of the line for φωνῇ Richter proposed κωλῇ and Starkie reads θοίνῃ, while Herwerden (V. A.) would substitute ἀρνεῖοισιν in this line for ἀρνός φωνῇ and χοιρείοις in the next line for χοιριδίους, R. there having χοιρίους. Other alterations, quite unnecessary, have been suggested for the purpose of getting rid of the direct address "εἰ μὲν χαίρεις."

573. με πιθέσθαι MSS. vulgo. Blaydes reads πεπιθέσθαι.

576. σου τοῦτ' γράφομαι, Brunck, recentiores, except Invernizzi. σου τοῦτ' γράφομαι R. V. F. Fracini and all editions before Brunck (excepting Aldus and Junta I and II, who omit σου and read ταντ' γράφομαι, and Kuster and Bergler, who omit σου but retain τοῦτ'); and Invernizzi afterwards. For γράφομαι Scaliger proposed γράψω; and Bentley (taking the σου omitted as in Kuster's text) γράψω μοι; and Dawes τοῦτο γράφωμαι or (without σου) τοῦτ' γράφωμαι 'γώ. Later in the verse for πλούτου (V. vulgo) R. has οἴκου with the words γρ. καὶ πλούτου in the margin, and γ' οἴκου is read by Invernizzi and Bothe. The line is omitted in V.'s text, but is given in the immediate margin.

577. ἄχεις P<sup>1</sup>. P<sup>2</sup>. vulgo. ἄχρῖς R. V. F. ἄχων φάσκεῖς Blaydes.—τῆς Ἑλλάδος ἄρχειν R. Fracini, Gelenius, Portus, recentiores, except Brunck, and except that Invernizzi by an oversight reads τὴν Ἑλλάδος ἄρχειν. τὴν Ἑλλάδος ἀρχὴν P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. the other editions before Portus; and Brunck afterwards.

588. σε μόνον Reiske, Porson, Dindorf, Weise, Holden, Bergk, Meineke, recentiores, except Hall and Geldart, and except that Blaydes and Van Leeuwen read σε μόνου with τούτου for τοῦτ' at the commencement of the line. σεμνὸν V. P<sup>1</sup>. P<sup>2</sup>. all editions before Dindorf, and Bothe and Hall and Geldart afterwards. σεμνῶν R. Richter, who changes the preceding τοι into τῶν. See the Commentary.

593. ἡμᾶς MSS. vulgo. See the Commentary. ὑμᾶς Kuster, Bergler, Brunck, Invernizzi, Bothe, Bergk, Richter, Meineke, and Holden.

596. μόνον Florent Chretien, Brunck,

recentiores. *μόνους* R. V. P<sup>1</sup>. P<sup>2</sup>. editions before Kuster. *μόνος* Kuster, Bergler.

600. *σπόγγον* MSS. vulgo. Brunck in his note said "Magis Atticum esset *σφόγγον*," that absurd and fruitful source of corruption, but he did not alter the text. Nor did Dindorf, though he said in his note "Scribendum *σφόγγον* cum Brunckio." But *σφόγγον* is introduced into the text by Bothe, Holden, Meineke, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart. The word occurs six times in Aristophanes, Ach. 463, here, Thesm. 247, Frogs 482, 487, and in a line from the Anagyrus quoted by Photius and Suidas, s. v. *παραλοῦμαι*, where every MS. both of Suidas and of Photius gives *σπόγγους*. In the five examples from the extant comedies R. has *σπογγίφ*, *σπόγγον*, *σπογγιῆ*, and *σπογγιάν*. The Acharnians and Thesm. are not given in V., but in the three examples which it gives it agrees with R. Why then are the MSS. to be overruled? So far as I know the notion rests entirely on a misunderstanding of an observation made by Pierson in a note on Moeris, s. v. *σχινδαλμός*, "*σφόγγος* pro *σπόγγος* apud Etymologum." And it seems to have been inferred from this remark that the Etym. Magn. upheld *σφόγγος* as against *σπόγγος*. But this is not the case. The Etym. Magn. merely says ΣΠΟΓΓΟΣ. εἰ μὲν διὰ τοῦ π, παρὰ τὸ σπᾶν τὰ ὑγρά· εἰ δὲ διὰ τοῦ φ, παρὰ τὸ σφίγγειν κατὰ τὰς ἐκθλίψεις. And one MS. adds διὰ τοῦ π δὲ λέγομεν καὶ οὐ διὰ τοῦ φ. It is clear that the Etym. Magn., like the MSS., preferred the genuine *σπόγγος* to the spurious *σφόγγος*, which ought never to have been admitted into the text of Aristophanes.

601. *σκέψαι* μ' V. *σκέψαι* δὲ R. *σκέψαι* δ' P<sup>1</sup>. P<sup>2</sup>. vulgo. But the pronoun is required, and Hirschig's suggestion to insert it after *οἶων* is adopted by Richter, Meineke, Holden, Van Leeuwen, Graves, and Starkie, whilst Bergk proposes and Blaydes reads *σκέψαι* δὲ μ' ὅσων ἀγαθῶν οἶων τ'.

602. *καὶ ὑπηρεσίαν* Bentley, Bothe, Bergk, recentiores, except Richter and Green. And Bentley's conjecture is found to be the reading of both R. and V. *χὺνηρεσίαν* P<sup>1</sup>. vulgo.

607. *ἀσπάζονται* V. P<sup>1</sup>. P<sup>2</sup>. Scaliger (in notes), Bentley, Bergler (in notes), Brunck, recentiores. *ἀσπάζονται* R. all editions before Brunck. R. has also *αἰείφει* in 608, *προσειέγκει* in 610, and *προσαναγκάζει* in 611.

609. *παππίζουσ'* V. Suidas (s. v. *ἐκκαλαμάται*), Bergk, recentiores, except Richter. *παππάζουσ'* R. P<sup>1</sup>. P<sup>2</sup>. vulgo. Homer (Iliad v. 408) has *οὐδέ τί μιν παῖδες προτὶ γούνασι παππάζουσιν*, where Eustathius observes *ιστέον ὅτι κωμωδίας ἴδιον παππίζειν λέγειν διὰ τοῦ ι, τὸ καθ' Ὁμηρον παππάζειν διὰ τοῦ α*.

612. *καὶ μή με δεῖσῃ* MSS. vulgo. The subjunctive after *μή* supplies the place of an imperative; *μήτ' ἔλθῃς* for *μήτ' ἔλθε* Peace 785, *μηδ' ἀπέλθῃς* for *μηδ' ἀπελθε* Lys. 733. Cf. Aesch. Eum. 777. But various alterations have been suggested. *καὶ μή με δεήσει* Brunck, Weise. *κοῦ μή με δεῖσῃ* Hermann, Richter, Meineke, recentiores, except Blaydes. *κοῦ μή με δεήσει* Dobree. *κεῖ μή με δεήσει* Elmsley (at Oed. Tyr. 662), Dindorf, Bothe, Blaydes. Mr. Richards proposes *κᾶν μή με δεῖσῃ*.

614. *ἀλλ' ἦν* Elmsley (at Oed. Tyr. 662), Dindorf, recentiores, except Bergk,

Richter, and Merry. And this is now found to be the reading of F. *ἄλλην* R. V. P<sup>1</sup>. P<sup>2</sup>. vulgo, with no stop, or a comma, after *τονθορύσας*, and a full stop at the end of the line.

620. καὶ τοῦ Διὸς R. F. V., making the line one tetrameter. And so Invernizzi, Bothe, Bergk, Meineke, Van Leeuwen, and Hall and Geldart. καὶ τῆς τοῦ Διὸς (making the line two dimeters) P<sup>1</sup>. P<sup>2</sup>. vulgo. But, strangely enough, Holden and Graves divide the line into two, while omitting the τῆς which is the only justification for that division, whilst Merry gives the line as a tetrameter, retaining the τῆς which makes a tetrameter impossible.

621. ἀκούω ταῦθ' Dindorf, recentiores. ἀκούω ταῦθ' MSS. editions before Dindorf.

634. οὐκ, ἀλλ' MSS. vulgo. This is so obviously right that I cannot understand what could have induced Bergk to propose ἀλλ' οὐκ and Meineke οὐκοῦν, which Holden adopts.—οὔτος Dawes (at Clouds 1347) comparing 535 supra and 642 infra. And so, it is now stated, P<sup>1</sup>. P<sup>2</sup>. And οὔτος is read by Brunck and all subsequent editors except Meineke (in notes), Holden, Van Leeuwen, and Hall and Geldart. οὕτως (or οὕτω) R. V. vulgo.

636. ὥς δ' ἐπὶ πάντ' ἐλήλυθεν Porson, Dindorf, Blaydes, Van Leeuwen, Merry, Starkie, and Hall and Geldart. ὥς δὲ πάντ' ἐπέληλυθεν (or -ε) MSS. vulgo, contra metrum. Hermann proposed ὥς ὅδε πάντ' ἐπῆλθε κοῦδέν τι, a clumsy line, and further than Porson's from the MS. reading, but it is adopted by Meineke, Holden, Green, and Graves.

642. ὥς οὔτος Dindorf (in notes), Meineke, Holden, and Hall and Geldart.

ὥσθ' οὔτος MSS. vulgo. ὥς δ' οὔτος Hirschig, Blaydes, Graves, and Starkie. —ἐν αὐτῷ R. Invernizzi; and so Florent Chretien had already conjectured. ἐν αὐτοῦ V. P<sup>1</sup>. P<sup>2</sup>. vulgo. Brunck, substituting *σαντοῦ* for *σαντῷ* in Soph. Phil. 950 ἐν *σαντῷ* γένου (an alteration which has been rejected by the best editors), observes "Comicus Vesp. 642 *ἄστιν οὐκ ἐν αὐτοῦ*, ubi ante nos male legebatur ἐν αὐτῷ." But this is a slip of memory; no one ever read ἐν αὐτῷ here before Brunck. In the former edition I referred to Polybius, Hist. i. 49. 8 ἐν αὐτῷ γινόμενος, and x. 40. 6 ἐν αὐτῷ διέμεινε; Xen. Eph. vol. 2, pp. 278, 324 in the *Scriptores Erotici* (ed. Bipont) ἡ δὲ ἐν αὐτῇ γενομένη, οἱ δὲ ἐν αὐτοῖς γινόμενοι; St. Chrysostom, Hom. xxviii in Matth. p. 339 Α *οἰστρούμενον καὶ οὐδέποτε ἐν αὐτῷ γινόμενον*; and the Acts of the Apostles xii. 11 ὁ Πέτρος, γινόμενος ἐν αὐτῷ. Compare Shakespeare's "Keep yourself within yourself," Antony and Cleopatra ii. 5. The metaphorical phrase ἐν αὐτοῦ does not seem to have been in use in the time of Aristophanes, though apparently it was common in the New Comedy, and is exactly represented, as I also observed before, by the Terentian *apud sese*, Andria ii. 4. 5; Phormio i. 4. 28; Hecyra iv. 4. 85.

645. ἀπόφυξιν. See on 558 supra.

647. [νεανία]. It is plain from the strophe θαλλοφόροι καλούμεθ' ἄν- that an iambic dipody has dropped out after χαλεπόν. Many mark a lacuna there. Porson suggested νεανία, which I read in my former edition, and which is read by Van Leeuwen in his first edition, Merry, and Hall and Geldart. Blaydes



read σφόδρ' ἐστὶ τῷ, and so Van Leeuwen in his second edition. Herwerden suggested μάλ' ἐστὶ τῷ, which Starkie adopts. If νεανία were not acceptable I should have suggested ξυνήγορον, the Chorus being the dicasts before whom the ξυνήγορος practised.

651. ἐντετοκυῖαν R. V. P<sup>1</sup>. P<sup>2</sup>. vulgo. Reiske said "Forte ἐντετακυῖαν pro ἐν-τετηκυῖαν." And this suggestion, after having been rejected by successive generations of scholars, was brought into the text by Blaydes, who has been followed by all subsequent editors except Hall and Geldart. But though τετοκυῖας is used in an active sense, infra 1034, nothing is more certain than that the perfect active is frequently found to have a passive signification, otherwise indeed ἐντετακυῖαν would be impossible. Valckenaer's ἐγγεγονυῖαν is free from this objection, but departs further from the MS. reading, which indeed gives the very word required.

652. ἀτὰρ R. V. P<sup>1</sup>. P<sup>2</sup>. vulgo. Cf. supra 530, Ach. 412, Peace 177. ἀλλ' Brunck, Invernizzi, Bekker, Richter, Holden, and Graves. I do not know what made Brunck tamper with the text, but later editors have been biased by the unfounded statement, found in every edition down to and including Mr. Starkie's, that ἀλλ' is the reading of R.

654. τεθνῆξει P<sup>1</sup>. Brunck, Bothe, Weise, Richter. τεθνήσκει R. V. P<sup>2</sup>. editions before Brunck; and Invernizzi and Bekker afterwards. τεθνήξεις Elmsley (at Ach. 490, following Dawes, Misc. Crit. p. 93), Dindorf, Holden, Bergk, Meineke, recentiores. "The question as between τεθνῆξει and τεθνήξεις is fully discussed by Dawes and Elmsley ubi supra, and

by Brunck at Ach. 590. The two former critics decide for the active, the latter for the middle form. Either would seem to be allowable: but in Aristophanes, at all events, the whole weight of MS. authority (Ach. 590; Clouds 1436; Wasps 654) is in favour of the middle, which I have therefore retained." So I wrote in the former edition, and now see the Appendix to Ach. 590.

659. μισθοὺς καὶ P<sup>1</sup>. P<sup>2</sup>. Suidas (s. v. πρυτανεία) vulgo. μισθοὺς (without καὶ) R. V. Bergk suggested μισθώσεις, which is read by Blaydes, Van Leeuwen, Graves, and Starkie.

661. ἀπὸ τούτου R. F. Bergk, Meineke, Holden, Merry, Hall and Geldart, and Van Leeuwen. ἀπὸ τούτων V. P<sup>1</sup>. P<sup>2</sup>. vulgo.—ἐνιαυτοῦ Bentley, Brunck, recentiores. τοῦ ἑνιαυτοῦ R. V. P<sup>2</sup>. τοῦ ἐνιαυτοῦ P<sup>1</sup>. editions before Brunck.

662. κατένασθεν (for κατενάσθησαν) R. V. F. Invernizzi, recentiores, except Weise. κατένασθε (for κατενάσθητε) P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi; and Weise afterwards.

663. γίγνεται ὑμῖν Bentley, Kuster, Bergler, Brunck, Invernizzi, Bothe, and Bekker. γίγνεται ἡμῖν MSS. vulgo. Bentley's correction, which I followed in the former edition, seems to me necessary to the sense. Bdelycleon has just said that 2,000 talents come to the State every year, γίγνεται ἡμῖν (660), and he now says that of this sum only 150 talents come to the dicasts γίγνεται ὑμῖν, to which the Chorus reply that consequently not one tithe of the State's income has been coming to them ἡμῖν ἄρ' ἐγγίγνεται. To make Bdelycleon say in one breath that 2,000 talents γίγνεται ἡμῖν, and that only 150 γίγνεται ὑμῖν, is

to make him talk nonsense. He was not a dicast.

673. ἥσθηται V. Suidas in three places (s. vv. ἥσθηται, λαγαριζόμενον, and τραγαλίζοντα), Bentley, Porson (Praef. in Hec. 49), Bothe, Bekker, recentiores, except Weise. ἥσθαντο R. P<sup>2</sup>. Invernizzi. P<sup>1</sup>. corrected this to ἥσθοντο γε, which is read by all editions before Invernizzi; and by Weise afterwards.

674. λαγαριζόμενον P<sup>2</sup>. Suidas (in the places referred to in the preceding note, though some MSS. of Suidas have λαγαρυζόμενον) vulgo. λαγαρυζόμενον R. V. P<sup>1</sup>. Brunck, Bekker, Weise, Bothe, Bergk, Richter, and Merry.

675. δωροφοροῦσιν V. P<sup>1</sup>. P<sup>2</sup>. Bekker, recentiores, except Bothe. ἑωροδοκοῦσιν R. the other editions.

678. σοὶ δ' ὦν Florent Chretien, Porson, Bothe, Bekker, recentiores, except Weise. σὺ δ' ὦν R. V. F. Fracini, Gelenius, Portus. This was corrected by P<sup>1</sup>. P<sup>2</sup>. into σὺ δέ γ' ὦν, which was read by the other editors before Bothe and Bekker, and by Weise afterwards.

680. τρεῖς γε R. V. F. Invernizzi, recentiores, except Bothe, Weise, and Blaydes, who follow P<sup>1</sup>. P<sup>2</sup>. and the older editions in omitting γε. For καὶ τὸς (MSS. vulgo) Zacher proposes, and Starkie reads, καχθές.

684. τις διῶ τοὺς τρεῖς R. V. Fracini, Gelenius, Portus, recentiores, except Brunck and Invernizzi. τίς γε διῶ τρεῖς P<sup>1</sup>. F<sup>1</sup>. Brunck, Invernizzi. τις διῶ τοὺς τρεῖς P<sup>2</sup>. τίς γε διῶ τοὺς τρεῖς the other editions before Portus, which also read ἀγαπᾶν as Blaydes also reads.—οὗς V. P<sup>1</sup>. P<sup>2</sup>. vulgo. οἷς R. Bekker, Dindorf, Holden, Bergk, Meineke, Green, Blaydes, and Graves.

691. δραχμὴν MSS. vulgo. There seems no doubt that the first syllable of δραχμή is common, and Bergk's proposal to read δαρχμή, which is adopted by Richter and Van Leeuwen, is for every reason unacceptable. Still less is it desirable to follow Cobet in omitting δραχμὴν and reading κἂν πάντων ὕστατος ἔλθῃ, for that destroys the sense of the passage. A dicast would lose his 3 obols ἢν ὕστερος ἔλθῃ too late for the signal, but a ξυνήγορος would obtain his drachma though he came ὕστερος τοῦ σημείου. The whole point is lost if we read ὕστατος, for he might be πάντων ὕστατος and yet not ὕστερος τοῦ σημείου.

694. πρίονθ' Reisig, Dobree, Bothe, Holden, Meineke, Blaydes, recentiores. πρίον' (contra metrum) R. V. editions before Brunck; and Bekker afterwards. πρίων P<sup>1</sup>. P<sup>2</sup>. Fracini, Bentley, Brunck, Invernizzi, Weise, and Richter. πρίων' Dindorf, Green. πρίανες F. Bergk.—ἀντενέδωκε (or -εν) is the conjecture of Bekker and Dobree, adopted by Dindorf, Holden, Bergk, and all subsequent editors. ἀντανέδωκε (or -εν) MSS. all other editions before Holden.

695. κωλακρέτην V. P<sup>1</sup>. P<sup>2</sup>. vulgo. R. has κωλαγρέτην, which is adopted by Dindorf and several subsequent editors.

698. καὶ τοῖσιν ἅπασιν MSS. vulgo. The expression is a strange one, and for τοῖσιν Hermann suggested τοισίδ', which is read by Meineke, Holden, Van Leeuwen, Merry, and Starkie. Meineke for καὶ τοῖσιν had conjectured κάστοισιν, which he discarded, but which is brought into the text by Blaydes; for the same words Bentley conjectured ἀγαθοῖσιν.

699. ὅποι MSS. editions before Dindorf; and Weise and Blaydes after-

wards. *δη* Suidas (s. v. ἀκαρή or ἀκαρίς), Dindorf, recentiores, except as aforesaid.

702. *ἐλαιον* V. Suidas (ubi supra), Scholiast, Bentley, Bothe, Bekker, recentiores, except Richter. *ἀλευρον* R. P<sup>1</sup>. P<sup>2</sup>. editions before Bothe; and Richter afterwards.

703. *καὶ τοῦθ' ὧν εἶνεκ'* Bentley, Tyrwhitt, Brunck, recentiores, save only that some editors here, as elsewhere, substitute *οὔνεκ'* for *εἶνεκ'*. See Appendix to Peace 210. *καὶ τούτων εἶνεκ'* MSS. *καὶ τούτων ἔνεκ'* editions before Brunck.—*ἐρῶ σοι* R. V. F. F<sup>1</sup>. P<sup>1</sup>. Tyrwhitt, Brunck, recentiores. *ἔρρωσο* P<sup>2</sup>. editions before Brunck. Before the reading of the MSS. was known Bentley had ingeniously suggested ΦΙΛ. *καὶ τοῦθ' ὧν εἶνεκα δρῶσιν*; ΒΔ. Ἴνα κ.τ.λ., comparing Peace 210, Lys. 491.

708. *προσέταξεν* MSS. vulgo. *προσέταττεν* Dawes, Brunck, Weise, Richter, Meineke, and Holden.

709. *ἐν πᾶσι λαγώοις* R. V. vulgo. Thinking that *ἄν* was required here Dawes changed *ἐν* into *ἄν*, and this is said to be the reading of the conjecturing MSS. P<sup>1</sup>. F<sup>1</sup>. and is adopted by Brunck, Invernizzi, and Weise, but is plainly wrong. See the Commentary. Dobree proposed to supply *ἄν* by changing *μυριάδες* into *μυριάδ' ἄν*, and this conjecture has been more fortunate, having been adopted by Meineke and all subsequent editors except Dr. Merry, but the *ἄν* is not really required. In Thuc. viii. 86 the historian is commending Alcibiades for restraining the armament at Samos from sailing against the oligarchy at Athens, in which case the enemy would immediately have gained Ionia and the Hellespont, *ἐν ᾧ*

*σαφέστατα Ἴωνίαν καὶ Ἑλλάσποντον εὐθὺς εἶχον οἱ πολέμοι*. There again Dobree would introduce *ἄν*, "*lege σαφέστατ' ἄν*." But this is rightly rejected by Dr. Arnold, who refers to Hdt. vii. 220, where Leonidas determines to remain to the last at Thermopylae, deeming that so κλέος μέγα ἐλείπετο, καὶ ἡ Σπάρτης εὐδαιμονίῃ οὐκ ἐξηλείφετο, and other passages. And compare such phrases as that of Virgil, "*et si non alium late jactaret odorem Laurus erat*." R. omits *ἔζων*, doubtless because the preceding word also terminates in *-ων*. The term *δημοτικῶν* appears to be used by way of set-off to *δημιζόντων*, supra 699.

711. *τοῦ Μαραθῶνι* Bentley, Elmsley (at Ach. 343), Bothe, Dindorf, Bergk, recentiores, except Graves, and Hall and Geldart. *τοῦ 'ν Μαραθῶνι* MSS. vulgo. I followed Bentley in the former edition, and follow him now, not without hesitation.

713. *τί ποθ' κ.τ.λ.* This is the reading of all the MSS. and of all editions (except Bothe's) before Meineke; and of Green, Merry, and Graves afterwards, and it is one which could not be bettered. But Suidas, quoting the line s. v. *νάρκη*, wrote *πέπονθ' for ποθ'*. That this was a mere slip of memory, such as we constantly find in Suidas, seems plain from the circumstance that he writes the rest of the line exactly as the MSS. give it, so that *πέπονθ'* does not suit, but *ποθ'* is necessary for, the metre. One would have thought the plain course would have been to correct Suidas from the Aristophanic MSS., but unfortunately Kuster, in his note on Suidas, proposed to correct the Aristophanic MSS. from Suidas and his own ingenuity, and to



read *πέπονθ'* ὡς in this line for *ποθ'* ὥσπερ, a correction undesirable in itself, and contrary to every MS. both of Aristophanes and of Suidas. He did not adopt this reading himself, but (strange to say) it was approved by both Bentley and Porson, and is adopted by Blaydes, Van Leeuwen, Starkie, and Hall and Geldart. Dindorf, in Invernizzi's edition, said that another way of introducing *πέπονθ'* would be by omitting *τῆς*, and this is done by Bothe; while Meineke, followed by Holden, omits *κατά*. No objection has been, or can be, raised to the excellent line given by all the MSS., to which in my present as in my former edition I have undoubtedly adhered.

718. καὶ ταῦτα μόλις κ.τ.λ. We have seen on 620 supra that the last long line of Philocleon's speech is by some divided into two, and a similar question has arisen with regard to the present line, the last of Bdelycleon's reply. It is divided into two by every edition before Brunck, but first Bentley from conjecture, and then Brunck from his MS. P<sup>1</sup>. set it right. And their arrangement is confirmed by R. and V. and is followed by every subsequent editor.

724. πλὴν P<sup>1</sup>. P<sup>2</sup>. vulgo. πλὴν τοῦ R. V. F. Meineke proposed to retain τοῦ and omit the preceding σοί. But the τοῦ is out of place. Aristophanes is playing on the phrase ὀρνίθων γάλα, which is never written τῶν ὀρνίθων γάλα. For γάλα V. has μάλα.

726. οὐκ ἂν δικάσαις MSS. vulgo. Meineke proposed οὐ μὴ δικάσαις. And Blaydes reads οὐ δεῖν δικάσαι, which Van Leeuwen followed in his first edition, but ignores in his second. Blaydes says

that οὐκ ἂν δικάσαις would mean "judicare non potes." But this is not so. The optative with ἂν is often used as a softened imperative; κλύοις ἂν ἦδη, χωροῖς ἂν εἶσω Soph. El. 637, Phil. 674. See the Scholium quoted by Wunder on the former line.

736. σὺ δὲ παρὼν δέχου MSS. Invernizzi, recentiores, except as hereinafter mentioned. σὺ δ' αὖ παρὼν δέχου editions before Invernizzi, the αὖ being inserted to make the verse iambic. Not appreciating the real humour which underlies the double παρὼν several critics have tried to get rid of the word. Bothe in his second edition reads σὺ δ' ἂν παραδέχου, which he does not explain. Seager proposed to change παρὼν into παρὸν, a prosaic alteration which is adopted by Blaydes, Van Leeuwen, and Starkie. Kock would change it into πρόφρων, Schmidt into ἀγαπῶν. But Aristophanes was a poet and a wit.

746. κελεύοντος R. V. F. P<sup>1</sup>. Invernizzi, recentiores, except Weise. παρακελεύοντος P<sup>2</sup>. editions before Invernizzi; and Weise afterwards. The preceding line (λογίζεται τ' ἐκεῖνα πάνθ' ἀμαρτίας) is an iambic senarius, and doubtless the παρα- was added here, and the alterations made in the following line to reduce them both to the same metre; whilst in the succeeding line σωφρονεῖ was changed into φρονεῖ with the idea of making that line a trochaic tetrameter.

747. νῦν δ'. All editions before Invernizzi wrote this line νῦν οὖν ἴσως τοῖς σοῖς λόγοισι πείθεται; see the preceding note. οὖν is the reading of P<sup>1</sup>, but δ' is read by R. V. F. Invernizzi and all subsequent editors. For τοῖς σοῖς λόγοισι R. V. F. have τοῖς ἴσοις λόγοις, which

Invernizzi turned into τοῖσι σοῖς λόγοισι and Bekker into τοῖσι σοῖς λόγοις. And so all subsequent editors.

748. σωφρονεῖ μέντοι R. V. F. Invernizzi, recentiores, except Blaydes. φρονεῖ μέντοι P<sup>2</sup>. editions before Invernizzi. See note on 746 supra. σωφρονεῖν μέλλει Blaydes.—τὸν τρόπον MSS. vulgo. Bergler proposed τῶν τρόπων which Hirschig (with μεθεστὼς for μεθιστὰς) approves. And confer infra 1451.

749. πειθόμενός τε Brunck, Porson, Dindorf, Weise, Holden, Meineke, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart. πειθόμενός τε MSS. vulgo. πυνθόμενός τι Bothe.—τί βοῆς; V. Bergk, Meineke, Holden, Blaydes, recentiores. τί μοι βοῆς R. P<sup>1</sup>. P<sup>2</sup>. vulgo.

756. ποῦ μοι MSS. (except R.) Brunck, recentiores, except Invernizzi and Blaydes. ποῦ μου editions before Brunck. ποῦ σοι R. Invernizzi. ποῦ 'στι Blaydes.

761. τί σοι πείθωμαι; Tyrwhitt, Porson, Bekker, Dindorf, Holden, Bergk, recentiores. τί πείθομαι σοι P<sup>1</sup>. the other editions before Bergk. τί σοι πείθομαι R. V. F. Invernizzi. Porson refers to Dawes's note on Clouds 87. In the old editions the words λέγ'—ένος were given to Bdelycleon, ποίου; φέρ' ἴδω to Philocleon, and τοῦ μὴ δικάζειν to Bdelycleon again. Bergler set this right in his translation, but Burmann was too dull to give it as Bergler's text. Tyrwhitt again pointed out the error and Brunck gave the text as Bergler and Tyrwhitt intended. In Philocleon's speech λέγ' ὦ, τι βούλει is the reading of all the MSS. (except R.) and of all the editions; but in R. by a curious clerical error the letter ν has slipped in between the ὦ and the τι, so that it becomes λέγοντι βούλει.

765. ἐνθάδε MSS. vulgo. Meineke preferred ἐνθαδὶ, and he is followed by Holden, Blaydes, Van Leeuwen, Graves, and Starkie. This is the minutest triviality, but it shows the irresponsibility of editors. There is no conceivable objection to ἐνθάδε which every MS. reads.

767. ταῦθ' (ταῦτ' R.) MSS. vulgo. See Knights 213. ταῦθ' Boissonade, Van Leeuwen, Graves, Starkie, and Hall and Geldart. πρῶτθ' Meineke, Blaydes.

770. πάντως δέ R. V. vulgo. πάντως γε P<sup>1</sup>. F<sup>1</sup>. Brunck, Invernizzi, Dindorf, Bothe, Weise, Holden, Richter, Green, and Van Leeuwen.

772. εἰλη (or εἰλη) V. (and apparently all the MSS. except R.) vulgo. εἰλη R. εἰλη Meineke, Hall and Geldart. And Eustathius at Iliad vii. 86 recognizes εἰλη as equivalent to θερμασία, but εἰλη seems to have been the usual form; εἰλη, ἡ τοῦ ἡλίου αἰγῇ, Hesychius s. v. αἰελα πεδία. The Etymol. Magn. (s. v. εἰλη) recognizes both forms, but quotes Aristophanes for εἰλη. Εἰλη· σημαίνει τὴν θερμασίαν· ἐκ τοῦ εἰλη· πλεονασμῷ τοῦ ι εἰλη, ὡς παρὰ Ἀριστοφάνει "καὶ τῶν πρὸς εἰλην ἰχθύων ὠπτημένων." Cf. Id. s. v. Θειλόπεδον. The authorities are strongly against the aspirate, and both R. and V. have the smooth breathing here. The Scholiast says that εἰλη takes the aspirate, but εἰλη the smooth breathing. κατ' ὄρθρον MSS. vulgo. The Scholiast says that many copies had κατ' ὄρθον, which Callistratus explained to mean κατὰ τὸ ὀρθῶς ἔχον. And this was approved by Dawes (on 576 supra), who however wrote it πρὸς ὄρθον apparently by a mere oversight. But it has justly been rejected by all editors except

Bergk. For ἐξέχῃ εἰλη Reiske would read ἐξέγρη εὐνῆς, Meineke ἐξέγρη εἰλης, but Aristophanes is doubtless, as Florent Chretien and Bergler long ago pointed out, referring to the children's exclamation, ἔξεχ' ὦ φίλ' ἦλιε, *Sun, sun, come out and shine*, which indeed he cited in the Comedy of the "Islands," λέξεις ἄρα | ὥσπερ τὰ παιδί' ἔξεχ' ὦ φίλ' ἦλιε, Suidas s. vv. ἔξεχ' ὦ φίλ' ἦλιε, Eustathius at Il. xi. 733; an exclamation cited also by Strattis in his Comedy of the Phoenissae, εἴθ' ἦλιος μὲν πείθεται τοῖς παιδίοις | ὅταν λέγωσιν "ἔξεχ' ὦ φίλ' ἦλιε Pollux xi. 124. See also segm. 5 of the same Book. For ἡλιάσει R. has ἐλιάσει.

773. νίφῃ V. P<sup>2</sup>. vulgo. νείφῃ R. P<sup>1</sup>. Bekker, Hall and Geldart. R. and V. and (I imagine) the other MSS. have no stop whatever at the end of the line, and so, or merely a comma, the great majority of the editions; but a full stop or colon is placed there in the following editions, Fracini, Gelenius, Portus, Scaliger, Faber, Green, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart. This introduces a triple alternative, "If it is fine, sit out of doors: if it snows, sit by the fire: if it rains, sit indoors." But the sitting indoors is already involved in the sitting by the fire; and on the whole it seems to me more probable (especially having regard to the introductory εὐλόγως) that there is no alternative without some play upon words.

786. οὔτῃ . . . λήψομαι. This line, absent in all the earlier editions, was first introduced by Brunck from P<sup>1</sup>. and has since been found in R. V. F<sup>1</sup>. Brunck has been followed by all subsequent editors.

790. κᾶπειτ' ἐπέθηκε R. P<sup>1</sup>. P<sup>2</sup>. vulgo. κᾶπειθεν ἔθηκε V. Bergk suggested κᾶπειτ' ἐνέθηκε, which is read by Holden, Blaydes, Van Leeuwen, Graves, and Hall and Geldart. This is translated by Blaydes "in os imposuit," but cannot bear that meaning. "To put it in my mouth" is one thing; "to put it in me," ἐνέθηκε μοι, is a different and an unintelligible thing.—λοπίδας MSS. vulgo. Scaliger suggested λεπίδας, which Blaydes reads, but the two words mean the same thing. λοπίδας, ἃς ἡμεῖς λεπίδας καλοῦμεν Scholiast. And the same form is found, as the Oxford Lexicographers observe, in Nicander's Alexipharmaca 467 τοῦ δὴ τοι λοπίδων μὲν ἰδὲ πλύματος πέλει ὁδμή.

795. καθέψεις MSS. vulgo. Hirschig suggested καταπέψεις, which is adopted by Bergk, Meineke, Holden, Starkie, and Van Leeuwen. But the present tense is plainly required. Lysistratus is not prophesying some future event; he is alluding to what has just occurred. καθέψειν, which strictly means "to extract iron by melting," is here metaphorically applied to the process of digesting.—τάργυριον MSS. vulgo. ἀργύριον Brunck, Invernizzi, Bekker, Weise, Richter, and Van Leeuwen.—ῆ δ' ὅς λέγων MSS. vulgo. For λέγων Tyrwhitt acutely conjectured γελῶν which might easily be changed into λέγων, and γελῶν is adopted by Dindorf (in notes), Holden, Meineke, Blaydes, Van Leeuwen, Graves, and Starkie. But there is a simple charm about ῆ δ' ὅς λέγων, which is lost in ῆ δ' ὅς γελῶν; and this, though not a sufficient justification for *departing* from the MSS., is ample justification for *abiding* by them.



796. *ῥσον* καὶ R. V. F. Invernizzi, Bekker, Dindorf, Holden, Bergk, recentiores. *ῥσον* περ P<sup>2</sup>. the other editions before Holden. V. inserts *ὅς* before *ῥσον*, and both V. and F. omit *ῥστα*.

800. *ῥκηκύν* MSS. Farreus (one of the very few instances in which this edition differs from Zanetti's), Bergler, Bekker, Bergk, and Merry. *ῥκηκύν* all editions (except Farreus) before Bergler. *ῥκηκύν* had hardly been established by Bergler when Brunck wantonly changed it into *ῥκηκόν*, and save as aforesaid all subsequent editors follow suit. We know that *ῥκηκύν* was the invariable usage of Aristophanes, where the metre and rhythm permitted it. See the Fourth Additional Note to the Birds, and the Appendix to Peace 616. Mr. Starkie who, though he gives no reason for the faith that is in him, is still faithful to the intrusive *ῥκηκόν*, observes on the present passage, "In respect to this form copyists were in a state of invincible ignorance, e.g. Peace 616, where MSS. have *-ειν*, there is an absurd scholium τὸ δὲ *ῥκηκύν* οὕτω διὰ τοῦ η *Φρύγιχος ἀναγινώσκει*." But really if so strong a term as "invincible ignorance" is to be used at all in this connexion, it seems more applicable to the critics than to the copyists. The MSS. are clear and decisive on the subject; the grammarians are equally clear and decisive; and it is difficult to see any "absurdity" in the harmless scholium which tells us that though the perfect is usually spelt *ἀκηκύν* with an α, Phrynichus recognized the Aristophanic form *ῥκηκύν* with an η.

802. *ἀνοικοδομήσοι* Dawes (Misc. Crit. p. 104), Brunck, Porson, Bekker, Weise.

And so Fritzsche, Quaest. Aristoph. p. 93. *ἀνοικοδομήσει* R. Fracini, Gelenius, Portus, and all subsequent editions before Brunck. *ἐνοικοδομήσει* V. P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. all other editions before Portus (in Aldus, by a clerical error, it is written *ἐνοικοδομήσει*). Dobree in his Addenda to Porson's Aristoph. p. 105, following Dawes's lead, wrote *ἐνοικοδομήσοι*, and so Dindorf, Bothe, and subsequent editors except as aforesaid. But the *ἐν-* seems tautologous after *ἐν τοῖς προθύροις*.

804. *Ἐκάτειον* MSS. (*Ἐκαταῖον* R.) vulgo. The Scholiast says *ἐν τισι εὔρηται Ἐκάτειον*. And that seems to be the form used in Lys. 64. Brunck suggested, though he did not read, *Ἐκάτειον* here, and this is adopted by Dindorf and subsequent editors except Graves and Hall and Geldart.

806. *ῥσαπέρ γ' R.* P<sup>1</sup>. P<sup>2</sup>. vulgo. *ῥσαπερ* (without γ') V. F. Bergk, Meineke, Merry, and Hall and Geldart. *ῥσαπέρ τ'* Cobet, Blaydes, and Starkie.

808. *ἐπὶ* MSS. vulgo. *ἐκ* was suggested by Bergk, and read by Richter, Holden, and Van Leeuwen. *ἀπὸ* was suggested by Halbertsma, and read by Meineke.

816. *ῥνα γ' ῥν* MSS. vulgo. Cobet suggested either *ῥν' ἄν ῥν* ("quod soloecum est," Blaydes) or *ῥν' ῥν*. Meineke and Green take the former, and Holden the latter. Blaydes says "si quid corrigendum malim *ῥν' ἐάν*," and brings that into the text.

819. *εἴ πως ἐκκομίσαις* MSS. vulgo. And the indirect and (so to say) coaxing language in which Philocleon prefers his request is admirable. But Brunck wrote *εἴ πως ἐκκομίσαις* (omitting τὸ), and is followed by Green. Herodian

(apud Cramer "Anecdota Oxon." iii. 258), quoting from memory, for he ascribes the line to Eupolis, wrote *εἰ πως κομίσαιο*, and his slip is followed by Starkie. Then come the unpoetizers of Aristophanes. οὕτω μοῦκόμσας Hamaker, Blaydes, Van Leeuwen. οὕτω ῥεκόμσας Meineke.

821. *χαλεπὸς* P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. Bentley, Bergler (in notes), recentiores, except Bekker. *χαλεπὸν* R. V. editions before Brunck, and Bekker afterwards.

826. *εἰσαγάω* P<sup>1</sup>. P<sup>2</sup>. V<sup>1</sup>. vulgo. *εἰσάγω* R. Meineke, Holden, Blaydes, Merry, and Graves. In V. lines 825 and 826 are omitted, the transcriber's eye passing from the final *δίκη* in 824 to the final *δίκη* in 826.

827. *τί τίς* R. Bothe, Bergk, Richter, Meineke, Holden, Green, Merry, Graves, Starkie, and Hall and Geldart. *τι τίς* V. *τί τίς* vulgo.—*ἐν τῇ οἰκίᾳ* MSS. all editions before Dindorf, who wrote the words *ἐν τῇ οἰκίᾳ* but in his note preferred *ἐν οἰκίᾳ*, and one or other of these alternatives is adopted by most subsequent editors.

831. *ἐφαίνετο* R. V. F. Invernizzi, recentiores, except Weise, who with P<sup>1</sup>. P<sup>2</sup>. and the editions before Invernizzi gives *κατεφαίνετο*. In the lines which follow the distribution of the dialogue is not quite certain, but recent editors generally acquiesce in the arrangement which I have followed in the present as in the former edition.

837. *ἀναρπάσας*. The MSS. and all editions before Brunck, and Invernizzi, Bekker, Dindorf (in text), and Weise afterwards have the simple *ἀρπάσας*. But in Aristophanes the first syllable of *ἱπνός* seems to be always short, and it is therefore necessary to convert *ἀρπάσας*

into a compound. I have selected Dobree's *ἀναρπάσας* because it seems to me that the *ἀν-* is more likely to have dropped out before *ἀρπ-* than either *ἐξ-* or *ὕφ-*, otherwise I should have preferred the latter. The compounds offered are: *ἐξαρπάσας* Brunck, Richter. *ὕφαρπάσας* Elmsley (at Ach. 576), Meineke, Holden, Van Leeuwen, Graves, Hall and Geldart. *ἀναρπάσας* Dobree, Dindorf (in notes), Bergk, Green, Blaydes, Merry, Starkie.

838. *Σικελίην* F. F<sup>1</sup>. P<sup>1</sup>. P<sup>2</sup>. Bentley, D'Orville, Brunck, Porson, recentiores. *Σικελὴν* R. editions before Brunck. I am not quite sure of V.'s reading.

842. *εἰσάγη* MSS. vulgo. *εἰσαγάγη* Bergk, Richter, Holden, Blaydes, Merry, and Graves.

849. *διατρίβεις* R. F. Bekker, Dindorf (in notes), Holden, Bergk, recentiores, except Richter. *διατρίψεις* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. Blaydes wrote *τί διατρίβεις*; *ἀπολεῖς*, which Van Leeuwen adopted in his first edition but discarded in his second.

850. *τὸ χωρίον* MSS. vulgo. Bentley suggested *τὸ κηρίον*.

867. *ξυνέβητον* MSS. vulgo. Elmsley (at Ach. 738) proposed *ξυνεβήτην*, which is adopted by Meineke, Holden, Van Leeuwen, and Hall and Geldart.

873. *πανσαμένοις πλάνων* R. V. P<sup>2</sup>. Dindorf, Holden, Bergk, recentiores, except Blaydes, who writes *πανσαμένοις γραφῶν*. ὥς *πανσαμένοισι τῶν πλάνων* P<sup>1</sup>. editions before Invernizzi; and Weise afterwards. *πανσομένοις πλάνου* F. *πανσαμένοις τῶν πλάνων* Invernizzi. *πανσαμένοισι πλάνων* Bekker, Bothe.

875. *προθύρου προπύλαις* Bentley, Brunck (in a note which I do not find in my copy of his edition), Invernizzi,

Bothe, Dindorf, Weise, Green, Merry, Graves, Starkie, Hall and Geldart, and (in his second edition) Van Leeuwen. *προθύρου πρὸς πύλας* P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. editions before Brunck. *προθύρου προσθύλας* (with the *θ* in *προσθύλας* struck through) R. *προπύλου προπύλου* V. Florent Chretien conjectured *πρὸ πυλάων*. Brunck struck out *πρὸς πύλας*, leaving a blank after *προθύρου*, and so Bekker. Porson observes that Scaliger (at Virg. Culic. p. 8, ed. 1505) had suggested *προπύλαιος*, and Dobree refers to Ἑρμῆς *προπύλαιος* (see the Commentary on 804 supra) in Pausanias i. 22. 8. It is astonishing that after Bentley's certain emendation was known critics should, instead of accepting it, have adopted their own hopeless conjectures. Yet Bergk reads *πρόσθεν προπυλαίου*, Meineke (followed as usual by Holden) *προπύλου πάρος αἰλᾶς*, and Blaydes *προθύρου προφυλάττων*, which Van Leeuwen adopted in his first edition but discarded in his second.

877. *τοῦτο τὸ λίαν* Elmsley (at Medea 899), Dindorf, Holden, Bergk, Meineke, recentiores. *τουτὶ τὸ λίαν* MSS. the other editions before Meineke, except as hereinafter appears. "Persuasus sum hoc *τουτὶ* metri causa invecum esse" (that is, under the erroneous impression that the first syllable of *λίαν* is short), Elmsley. In Aristophanes the first syllable is invariably long, Ach. 634, Clouds 416, 716, Peace 83, Thesm. 1076, Eccl. 584. In Fracini the metre is set right by reading *ταυτὶ* (without *τὸ*); and this is followed by Gormont, Gelenius, Portus, Scaliger, Faber, Weise, and Richter.

878. *μικρὸν* R. V. Suidas (s. v. *σίραιον*),

Invernizzi, recentiores. *σικκρὸν* P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi.

885. *ξυνευχόμεσθα [ταῦτά] σοι. ταῦτα* is omitted in the MSS. and in all editions before Dindorf, so making the line, having regard to the strophe, a foot too short. Dindorf proposed either *ταῦτα* or *ταῦτὰ*, though he himself left a lacuna, in which he is followed by Green. But almost all subsequent editors adopt *ταῦτα*, though one or two prefer *ταῦτὰ*. According to Meineke, Hermann and Reisig also suggested *ταῦτὰ*, but placed it at the commencement of the verse. After *ἐπάδομεν* the preposition *ἐν* is added by R. P<sup>1</sup>. P<sup>2</sup>. and by all editions before Bekker and by Bothe afterwards. It is omitted by V. Bekker, and all subsequent editors except Bothe.

886. *εὔνεκα* R. V. F. P<sup>2</sup>. Invernizzi, Bekker, Bergk, Merry. *εὔνεκά γε* P<sup>1</sup>. F<sup>1</sup>. *ἐνεκά γε* editions down to and including Brunck. *ἐνεκα* Dindorf, recentiores, save as aforesaid.

890. *τῶν γε νεωτέρων* Bekker, Dindorf, Bothe, Holden, Bergk, recentiores, *τῶν γενναιοτέρων* R. V. F. P<sup>2</sup>. Invernizzi. In order to make it an iambic verse P<sup>1</sup>. wrote *τῶν νῦν γε σοῦ νεωτέρων*, and so all editions before Bekker and Weise afterwards.

893. *ὁ φεύγων οὗτος*; MSS. vulgo. Dobree said "qu. an distinguendum, *φεύγων*; BΔ. *οὗτος*. ΦΙ." And this suggestion is adopted by Bergk, Meineke, Holden, Blaydes, and subsequent editors. But I cannot think it right. Labes is apparently presented to the Court for the first time six lines below, *ὁ φεύγων οὔτοσι Λάβης πάρα*, and Philocleon immediately makes unpleasant remarks



upon his personal appearance and demeanour, as if he had not seen him before. His exclamation in the present line *ὅσον ἀλώσεται*, like 847 *supra*, does not in the least imply that he has seen him. His determination to convict is indeed more humorous if declared before he has seen the culprit or heard the crime of which he is accused. *οὗτος* seems here, as in 851 *supra*, to be used merely by way of depreciation. *Where is that fellow, the defendant?* For *ὅσον* (MSS. vulgo) Reiske suggested *ὅσον*, and Dobree *οἶον*, whilst Bergler, placing a note of interrogation after *ἀλώσεται*, takes it as a question to Bdelycleon, who responds with *τίμημα κλῶδος σύκινος*. But *ὅσον* is equivalent to *ὥς* with an intensified signification, just as we occasionally find *πόσον δοκεῖς* used for *πῶς δοκεῖς*.

894. ἀκούε' ᾗδῃ. The characters in the trial scene are variously distributed by the editors, but it seems to me that the parts of the *θεσμοθέτης* and the *κῆρυξ* were taken by Bdelycleon. The present speech is given by R. and all the old editions to ΘΕ., which Brunck took for *θεράπων* (as Meineke also did) and so changed it to Xanthias; and this was followed generally before Bergk, and by Richter and Green afterwards. ΘΕ. however stands for *θεσμοθέτης* (*infra* 935), that is, for Bdelycleon, to whom Elmsley transferred the speech, and it was afterwards found to be assigned to Bdelycleon by V. Hence it is given to him by Bergk and all subsequent editors except as aforesaid. That Aldus and the old editions meant *θεσμοθέτης* by ΘΕ. is shown by the fact that they included the *θεσμοθέτης* amongst their

*Dramatis Personae*. I do not think it necessary to mention all the variations in the distribution of the speeches.—*γραφῆς*. Ἐγράψατο Bentley, Dawes, Brunck, Porson, recentiores. *γραφῆς ἥς ἐγράψατο* R. V. P<sup>2</sup>. *γραφῆς ἥς γράψατο* P<sup>1</sup>. F<sup>1</sup>. editions before Brunck.

900. ὁ μαρὸς MSS. vulgo. Florent Chretien suggested *ὡς μαρὸς*, Reiske *ὁ μαρὸς*.

902. *ποῦ δ' οὖν ὁ διώκων*, so I read in the former edition, as coming nearest to the reading of the MSS., and so Bothe had previously suggested, though he himself read *ποῦ δὴ δ' ὁ*. The MSS. and early editions commence the line with either *ποῦ δ' οὐ διώκων* (V. F<sup>1</sup>. editions before Kuster) or *ποῦ δ' ὁ* (R. Kuster, Bergler, Brunck, Bergk). The Scholiast says *τὸ πλῆρες, ποῦ δὲ ὁ διώκων, ἐκτείνουσιν μέντοι καὶ τὸ ὁ ἄρθρον (the article) Εὐπολις Αἰξί "τὴν πανδοκευτρίαν γὰρ ἀνὴρ ὁ γλάμων | ἔχει."* He does not, I think, mean that we are to take *ποῦ δὲ ὁ* as a dactyl. Various emendations have been proposed: *οὐκδιώκων* for *ὁ ἐκδιώκων* by Scaliger and Bentley; *ποῦ δ' ἔσθ' ὁ* by Toup and Porson; and so Weise, Richter, Green, Van Leeuwen, Merry, and Hall and Geldart; *ποῦ ποῦ 'σθ' ὁ* or *ποῦ 'στὶν ὁ* by Dobree; Holden adopts the former in his first edition, and the latter in his second; *ποῦ μοῦ* by Dindorf, followed by Blaydes, Graves, and Starkie, but *δὲ* seems necessary; *ποῦ ποῦ δ'* Lenting and Meineke.

903. KY. *αἰ αἰ*. R. gives this and the following verse entirely to Bdelycleon, repeating *οὗτος* twice; and all but *αἰ αἰ* is generally given to him in the old editions. V. prefixes ΦΙΛ. to *πάρεστι*. But the lines were rightly divided by

Dobree as in the text, though he gave the third speech, which in the text is given to Xanthias, to Philocleon, and so most recent editors. Some have taken advantage of R.'s slip to place αὐ αὐ extra metrum, and then to make Bdelycleon say πάρεστιν οὗτος, which is very unlikely.

907. ἦν ἐγραψάμην MSS. vulgo. But P<sup>1</sup>, the inveterate conjecturer wrote σ over the ἦν, and Brunck, Bothe, Richter, Meineke, Holden, Blaydes, and Van Leeuwen accordingly write ἦς ἐγραψάμην.

914. κοῦ μετέδοκ'. The MSS. and early editions omit the prefix Ξαν., which was added by Scaliger (in notes), Brunck, and subsequent editors except Invernizzi.

917. τῷ κοινῷ γ' ἐμοί. V. P<sup>1</sup>. P<sup>2</sup>. and all printed editions except Van Leeuwen's. τῷ κυνῶι γέ μοι R., the writer apparently commencing to write κυνῶι, and then, finding his mistake, ending with κοινῷ. There was no break in this line in the MSS. and editions, until Brunck, severing the words οὐδὲ τῷ κοινῷ γ' ἐμοί from the rest of the verse, gave them to Xanthias. He followed, as indeed others had done before him, the explanation of the Scholiast, τῷ κοινῷ ἀντὶ τοῦ τῷ κοινῶν, and translated the sentence *Ne mihi quidem qui consors ei sum*. But κοινῷ cannot bear that meaning, nor could Cleon with any propriety call himself the "consors" of Laches. τὸ κοινὸν means *the commonwealth, the state*, here as in Eccl. 208, where see the Commentary. Brunck's division of the line has however been followed by subsequent editors other than Bergk, Meineke, Holden, Merry, Starkie, and Hall

and Geldart. Dobree, seeing that Brunck's explanation was unsatisfactory, suggested οὐδὲ τῶν κοινῶν ἐμοί, an unfortunate suggestion adopted only by Van Leeuwen.

922. ἀφῆτέ γ' αὐτὸν MSS. vulgo. Cobet proposed ἀφῆτ' ἔτ' αὐτὸν, a singularly inharmonious collocation of words which Aristophanes could not have written, but which is brought into his text by Richter, Meineke, Holden, and Van Leeuwen. Bergk proposed ἀφῆτε τοῦτον, which is adopted by Blaydes, Graves, and Starkie.—ὥς ὄντ' αὐ πολὺ MSS. vulgo. For αὐ πολὺ Bergk conjectured ἐν πόλει, Arthur Palmer ἐνα πολὺ, which Starkie reads; and Van Leeuwen ἀντικρυσ, which he thinks so certain that he inserts it in the text.

932. κατηγορήσῃ R. V. Bekker, Dindorf, Holden, Bergk, recentiores. κατηγορεῖσε P<sup>1</sup>. P<sup>2</sup>. the other editions before Bergk.

935. ποῦ 'σθ' οὗτος; MSS. vulgo. ποῦ 'σθ'; οὗτος, Cobet, Bergk, Meineke, Holden.

939. προσκεκαυμένα MSS. vulgo. The word is probably intended to recall the participle more commonly applied to witnesses, viz. προσκεκλημένα, *summoned*, and Dobree proposed to substitute that participle for the MS. reading: and this is done by Meineke, Holden, Blaydes, Van Leeuwen, and Starkie.

942. οὐκ αὖ R. F. Invernizzi, recentiores, except Bothe, Richter, and Holden. Dobree refers to Knights 335, 336. οὐκ ἂν V. P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi, and Bothe afterwards. οὐκουν was proposed by Reisig, and is read by Richter and Holden.

950. διαβεβλημένον F. F<sup>1</sup>. P<sup>1</sup>. P<sup>2</sup>. Gry-

naeus, Rapheleng, Bergler, recentiores. διαβεβλημένους R. V. the other editions before Bergler.

957. οτι σοῦ MSS. vulgo. Dobree, with great probability, conjectured οτι σοῦ, which is adopted by Holden, Richter, Meineke, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart.

958. εἰ δ' ὑφείλετο. In the editions called "Scaliger's" and "Faber's" these three words are given to Philocleon, with a note of interrogation after them.

961. ἐνέγραφ' ἡμῖν MSS. vulgo. Cobet proposed ἔγραφεν ἡμῖν, which is adopted by Meineke and Holden; and Blaydes ξυνέγραφ' ἡμῖν, which is adopted by Van Leeuwen. But ἐνέγραφε means "*imposed on us this written oration.*"

967. ἔλεει ταλαιπωρουμένους P<sup>1</sup>. and all editions except as hereafter mentioned. Against this reading Mr. Starkie brings two objections, viz. (1) the article is required. But it seems to me that the article would spoil the sense. ἔλεει τοὺς ταλαιπωρουμένους would be a general precept *Have pity upon those who are in trouble*, as a class; like the τοὺς φεύγοντάς τ' ἔλεειν μᾶλλον τῶν γραφάμενων of 880 supra; ἔλεει ταλαιπωρουμένους means *Have pity upon US who are in trouble*, which seems preferable; (2) the division of the tribrach is faulty. Bachmann (see on line 3 supra) took the trouble to count up the number of instances in these Comedies in which a tribrach is divided after the second syllable, and proceeded to separate the instances so found into classes. Unfortunately he did not provide a bachelor's class (like the bachelor tables at hotels) in which single instances might find refuge; all

such single instances must be cast out as unclean. Thus if there had been only one instance in which the severed third syllable was γὰρ, that instance would have been pronounced impossible; but as by the merest accident there are four such instances, they are dignified with a class of their own. There is no instance parallel in every point with the δαίμονι' ἔλεει here, therefore δαίμονι' ἔλεει is impossible. This is precisely the reasoning by which in the third chapter of "the Fortunes of Nigel" Dame Nelly proves it impossible that Richie Moniplies should have been murdered, for in every recent murder in that neighbourhood, she says, there was something in the hour, the locality, the nationality of the victim or the like which differentiated it from Richie's case. There is no instance exactly like it, therefore it is impossible. Dame Nelly's argument was intended as a joke, and it is surprising to find it seriously adopted by learned men. I think that we need not take it seriously or doubt that Aristophanes was perfectly free to write the line as it stands. However, R. V. F. and P<sup>2</sup>. insert the article, reading ἔλεει τοὺς ταλαιπωρουμένους, and this is adopted by Dindorf, Bergk, Richter, Meineke, Holden, Merry, and Graves, who treat ἔλεει as a disyllable, some of them, indeed, proposing to write it ἐλει. Dindorf, however, in his notes returns to the ordinary reading. Blaydes saw that if the article is omitted, the reference is to the actual defendant, and therefore proposed to write ταλαιπωρουμένον, which is done by Van Leeuwen; but the speaker is identifying himself with his



client as Dionysus does with Euripides in *Frogs* 1214, 1228. Bentley is said to have proposed *ὁ δαῖμον ἐλέει τοὺς*, and this is approved by Meineke (V. A.), who supposes the speaker to be addressing Lycus; but see five lines above. Mr. Starkie reads *αἰδοῦ*, which Mr. Richards had previously suggested, but *αἰδῶς* involves a feeling of *respect* which a hostile judge could hardly be exhorted to entertain towards a convicted thief. In the passages from Antiphon's *Κατηγορία φαρμακείας*, §§ 26, 27, to which Mr. Starkie refers, not only was the accused a woman, and the accuser her stepson, whose brother was one of the witnesses for the accused (a case in which some *αἰδῶς* might naturally be felt); but the statement is in the negative, "She is *not* deserving of pity or *αἰδῶς*, do not ye be her *βοηθοί*."

968. καὶ τραχήλι' MSS. vulgo. καὶ τὰ τραχήλι' Hirschig, Richter, Meineke, Holden, Blaydes, and Van Leeuwen. But *τραχήλια* is a general term and does not, like *ἀκάνθας* in the following line, point to any specific portion of the fish or other animal eaten.

970. οἰκουρὸς MSS. vulgo. Brunck suggested *οἰκουρεῖν*, which is read by Meineke, Holden, Blaydes, and Van Leeuwen. For *μόνον* R. P<sup>1</sup>. P<sup>2</sup>. vulgo, V. has *μόνος φύλαξ*.

973. τί κακόν MSS. (except R. and V.) vulgo. τί τὸ κακόν R. V. Invernizzi, Bothe. And so, omitting *ποτ'*, Richter and Graves. Hamaker, also omitting *ποτ'*, gives the words τί τὸ κακόν; as a question, to Bdelycleon, and this is followed by Meineke and Holden. And so Starkie and Van Leeuwen save that they make the three words an exclamatory question

by Philocleon to himself. Blaydes writes *τί ποτ' ἐστὶ τὸ κακὸν ὅτι*.

974. κακόν τι MSS. vulgo. Blaydes suggested *καιρόν τι* which Van Leeuwen brings into the text.—*περιβαίνει* P<sup>1</sup>. V<sup>1</sup>. (*περβαίνει* V.) vulgo. *παραβαίνει* P<sup>2</sup>. *περιμένει* R. Invernizzi, Bothe, Bergk, Richter, Holden. Meineke conjectured *περισαίνει*.

977. *κνυζούμενα* R. V. P<sup>1</sup>. P<sup>2</sup>. Fracini, Gelenius, Portus, recentiores. *κνυζόμενα* the other editions before Portus. *κνυζώμενα* H Steph., Bentley.

978. αἰτεῖτε MSS. (except R. which has *αἶτε*) vulgo, but several of the older editions write it *ἀτεῖτε*. *αἰτεῖσθε* Hirschig, Richter, Meineke, Holden, Blaydes, Van Leeuwen, Graves, and Starkie.

979. κατάβα. This imperative is repeated, as the metre demands, four times by P<sup>1</sup>. F<sup>1</sup>. Florent Chretien, Brunck, and all subsequent editors: but only thrice by R. V. P<sup>2</sup>. and all other editors before Brunck.

981. ἐξηπάτηκεν MSS. vulgo. ἐξηπάτησεν Cobet, Meineke, Van Leeuwen, and Starkie. For *ἀτὰρ* (R. vulgo) V. has *αὐτὰρ*.

983. ἀπεδάκρυσσεν MSS. vulgo. ἐπεδάκρυσσεν Holden, Meineke, Van Leeuwen, and Starkie.—*γνώμην ἐμὴν* MSS. vulgo. Several recent editors read *γνώμην γ' ἐμὴν*.

984. οὐδέν ποτέ γ' ἄλλ' R. V. F. F<sup>1</sup>. P<sup>1</sup>. P<sup>2</sup>. Bekker, and Bothe. Invernizzi gave *οὐδέν ποτ' ἄλλ'* as the reading of R., and read it himself; and he is followed by Dindorf, Holden, Bergk, and all subsequent editors; partly, I suppose, because they thought it the reading of R., and partly in deference to Elmsley's objection (at Ach. 127) to an anapaest.

commencing with *ἀν, γὰρ, μὲν, δὲ* or any enclitic, in an iambic senarius. But as to this see the Appendix to Ach. 127. There is indeed no solid ground for distinguishing in this respect between an anapaest in an iambic senarius, and an anapaest in an anapaestic system; and Elmsley's objection would really extend to such lines as *δέκατον μὲν ἔτος τόδ' ἐπεὶ Πριάμῳ*. Here too *γε* appears in every MS., and the anapaest greatly improves the line. *οὐδέ ποτέ γ' ἄλλ'* editions before Brunck, and Weise afterwards. *οὐδ' ἄν ποτέ γ' ἄλλ'* Brunck.

990. *τηδὲ* R. V. P<sup>1</sup>. P<sup>2</sup>. Elmsley (in Tyrwhitt's Conjectures), Invernizzi, recentiores, except Weise. *τηνδὲ* editions before Invernizzi, and Weise afterwards.

991. *ῥνευθενί*. R. V. P<sup>1</sup>. P<sup>2</sup>. vulgo. Cf. Lys. 92; Eccl. 169. *ῥνταῦθ'* *ἐν* Dobree (comparing Oed. Tyr. 598), Holden, Bergk, Richter, Meineke, Green, Van Leeuwen, recentiores. But there is not the slightest ground for deserting the reading of the MSS.

996. *ἔπαιρε σαντόν* V. Bothe, Dindorf, recentiores, except Richter, Merry, and Starkie who, with R. P<sup>1</sup>. P<sup>2</sup>. and the editions before Bothe, read *ἔπαυρ' ἔπαιρε σαντόν*. This necessitates the omission of *νν* which is omitted by P<sup>1</sup>. F<sup>1</sup>. I., and by Aldus, Junta, Junta II, Kuster, Bergler, Brunck, Invernizzi, Bekker, and the three editors excepted above; but is found in R. V. F. P<sup>2</sup>. and the other editions.

997. *ἀπέφυγε* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. *πέφευγε* R. Fracini, Gormont, Richter, Meineke, and Holden.

1004. *πανταχοῦ* MSS. vulgo. *πανταχοῖ* Brunck, Bekker, Weise, Holden, Mei-

neke, Green, Blaydes, Van Leeuwen, Starkie, and Hall and Geldart.

1008. *ταῦτα νῦν* R. V. F. P<sup>2</sup>. Bekker, Graves. See the Commentary. *ταῦτα νῦν γ' P<sup>1</sup>*. and so (or *ταῦτά νῦν γ'*) all editions except Bekker before Dindorf. *ταῦτά νν* Dindorf, recentiores, except Graves.

1010. *δὲ τέως* R. V. Invernizzi, recentiores. Cf. Peace 729. *δὲ ταχέως* F. P<sup>2</sup>. *δέ γε ταχέως* P<sup>1</sup>. editions before Brunck. Brunck read *ταχέως* putting a colon after the word, and adding *δ'* after *μυριάδες*. The middle syllable of *ἀναριθμητοί*, elsewhere short in Aristophanes, is here long, doubtless because the phrase is adopted from some poet who (as afterwards Antipater in the passage cited in the Commentary) had so used it.

1011. *νῦν μὲν* MSS. vulgo. Burges proposed to omit the *μὲν* so as to make the latter part of the Commation entirely trochaic (but nothing is more common in Aristophanes than a mixture of iambic and trochaic lines); and this is followed by Meineke, Blaydes, Van Leeuwen, Graves, and Hall and Geldart. Dindorf, in his notes, approving this, proposed also to change *ἐδλαβείθε* into *ἐξενλαβείσθε*, and so Bergk in his notes and Blaydes in his text.

1015. *πρόσχετε* P<sup>1</sup>. F<sup>1</sup>. Bentley, Porson, Bothe, Dindorf, recentiores, except Weise, Bergk, Starkie, and Hall and Geldart, who with R. V. P<sup>2</sup>. and the other editions before Dindorf have *προσέχετε*, and except that most recent editors write it *πρόσσχετε*. See Appendix to Clouds 575.

1020. *εἰς ἀλλοτρίας* MSS. vulgo. Dobree conjectured *εἰς τ'* *ἀλλοτρίας*, and Starkie

reads *ὥστ' ἄλλοτρίας*. But the *εἰς* seems to be required (Plutus 204), and in its absence we should expect the dative rather than the accusative. *χέασθαι* (MSS. vulgo) is to be taken with *ἐνδύς*. *He dived into other persons' breasts to pour forth*, that is "for the purpose of pouring forth." For *χέασθαι* Blaydes writes *διδάσκων*.

1024. *οὐκ ἐκτελέσαι* MSS. vulgo. Arthur Palmer proposed *οὐχὶ τρυφήσαι*, and Starkie reads *οὐδὲ κομῆσαι*. But *ἐκτελέω* is here used in a sense which we, no doubt, more frequently find in other compounds of *τελέω*. See the Commentary.

1025. *πειρῶν*. This is Brunck's conjecture, adopted by every subsequent editor, from Peace 763, which I suppose is right though it seems strange to have *πειρῶν* without an object. In the Peace it is *παῖδας ἐπείρων*. All editions before Brunck had *περιῶν*, which is the reading of R. P<sup>1</sup>. P<sup>2</sup>. Porson conjectures *περιῶν* (which is V.'s reading) and Bentley *παριῶν*.

1026. *ἔσπευδε* P<sup>1</sup>. P<sup>2</sup>. vulgo. *ἔσπευσε* R. V. F. Bekker, Hall and Geldart.

1027. *φησι πιθέσθαι* P<sup>1</sup>. P<sup>2</sup>. F. F<sup>1</sup>. Brunck, recentiores. *φησι πείθεσθαι* R. V. and so (or *φησιν*) editions before Brunck. Bentley suggested *φησ' ἐπιθέσθαι*, as two lines below, understanding the passage to mean that the *παιδικὰ* had been satirized by some other poet, and that the lover came to Aristophanes to induce him to take up the quarrel: a meaning which does not seem very probable, but which is possible even with the existing text.

1029. *πρωτόν γ'* P<sup>1</sup>. P<sup>2</sup>. Kuster, recentiores, except as hereinafter appears.

*πρωτόν* (without *γ'*) R. V. editions before Brunck. *πρώτιστ'* Meineke, Holden, Blaydes, and Van Leeuwen.—*ἀνθρώποις φήσ'* MSS. vulgo. *ἀνθρωπίσκοις* Bothe, Conz, Blaydes, and Van Leeuwen. *ἀνδραρίοις φήσ'* Meineke. The reason of these conjectures seems to be that the datives *τοῖσι μεγίστοις* were supposed to be masculines whereas they are really neuters. For the same reason Dr. Merry conjectures *θηροῖ μεγίστοις*, and so reads in Peace 752, where see the Appendix.—For *φήσ' ἐπιθέσθαι* (V. vulgo) R. has *φησὶ πιθέσθαι*.

1032. *δεινόταται* MSS. vulgo. Kiehl suggested *δεινότεραι*, which is read by Blaydes, Van Leeuwen, Graves, and Starkie. From the use of the past tense *ἐλαμπον, ἐλιχμῶντο, εἶχεν*, some have supposed that this passage must have been written after Cleon's death. But the supposition is quite groundless. In describing his past combat with this monstrous portent, the poet was bound to describe his opponent as he then was; that is, in the past tense.

1033. *κεφαλαὶ* MSS. vulgo. Bentley suggested *γλωτται* which Meineke approved, and Holden, Graves, and Van Leeuwen read. But *κεφαλαὶ* is not only the reading of all the MSS. both here and in Peace 756; it is also the word used in the passage of Hesiod from which Aristophanes is borrowing his imagery.—*οἰμωξομένων* R. V. P<sup>2</sup>. Bergler, recentiores. *οἰμωζομένων* P<sup>1</sup>. editions before Bergler.—*ἐλιχμῶντο* MSS. Kuster, recentiores. *ἐλιχμῶν* editions before Kuster.

1035. *Δαμίας δ'* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. *Δαμίας* (without *δ'*) R. Meineke, Holden, Hall and Geldart.



1037. *ὑπὲρ ἡμῶν* V. P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. Scaliger, Le Fevre, Bentley, Brunck, recentiores, except Invernizzi. *ὑπὲρ ἡμῶν* R. the other editions before Brunck; and Invernizzi afterwards.—*μετ' αὐτοῦ* MSS. vulgo. *μετ' αὐτὸν* is suggested by Bentley and again by Dobree, and is read by Weise, Holden, Meineke, Graves, and Hall and Geldart. Van Leeuwen too adopts it in his first edition but discards it in his second. And see the Commentary. *μέγ' αὐτοῦ* Bothe.

1040. *ἀπράγμοσιν ἡμῶν* R. V., and apparently all the MSS., Fracini, Gelenius, Portus, recentiores. *ἀπράγμοσιν ἡμῶν* the other editions before Portus.

1044. *σπείραντ'* R. Bekker, recentiores, except Bothe. *σπαίροντ'* V. *σπερόντ'* F<sup>1</sup>. editions before Scaliger. *σπείροντ'* Scaliger to Invernizzi; and Bothe afterwards. For *καινοτάταις διανοίαις* Bothe suggested *καινοτάτας διανοίας*, and for *αὐτὸν* Hecker suggested *αὐτήν*. And Meineke thought that one or other of these suggestions should be adopted, and *αὐτήν* is brought into the text by Blaydes, Van Leeuwen, Graves, and Starkie. Yet "to sow a country with novel thoughts" is a metaphor which would hardly commend itself to Aristophanes.

1048. *παραχρήμα* MSS. vulgo. Bentley suggested *παράκριμα*, no doubt from the Scholium on 1045 *τὰς καινὰς διανοίας ἀγοήσαντες, ὑπὸ τοῦ μὴ νοεῖν, παρεκρίνατε*.

1050. *εἰ παρελαύνων* Tyrwhitt, Brunck (from the Scholiast), recentiores, except Bekker. *εἴπερ ἐλαύνων* MSS. editions before Brunck and Bekker afterwards. This was translated "siquidem expellens inimicos" (Andreas Divus), "Quando inimicos valde exagitans" (Florent Chre-

tien), "Dum adversarios pellis" (Bergler). But the Scholiast says *ἔτιοι δὲ φασιν ὡς ἀπὸ τῶν ἀτυχῶς ἡμιοχοῦντων καὶ συντριβόντων τὰ ἄρματα τὴν μεταφορὰν ἐδέξατο ἐπειδὴ πρὸς τὸ "παρελαύνων" ἐπήνεγκε τὸ "ξυνέτριψε"*. Meineke, no doubt by a mere slip of the pen, wrote "Bothe" for "Brunck": "*εἰ παρελαύνων* Bothius e scholiis"; and hence recent editors—Blaydes, Van Leeuwen, Starkie, Hall and Geldart—have concurred in attributing to Bothe an amendment which was firmly established in the text before Bothe was born or thought of.

1053. *καινόν* R. V. P<sup>1</sup>. P<sup>2</sup>. Bentley, Tyrwhitt, Brunck, recentiores. *κοινόν* editions before Brunck.

1056. *ἐσβάλλετέ τ'* R. V. Bekker, Din-dorf (in notes), Holden, Bergk, Meineke, Blaydes, recentiores. *ισβάλλετε δ'* vulgo.

1060. *ὄντες ἡμεῖς* MSS. vulgo. Bergk altered this into *ὄντες ἡμεῖς*, and is followed by Meineke, Holden, Merry, and Graves. I do not understand the meaning of this alteration, since the speakers are obviously describing themselves, and all these editors retain *τοῦμὸν* in the latter part of the description. *ἐν χοροῖς* MSS. vulgo. Bergk omits the *ἐν*, substituting *πάντα με* for *πάντα μὴ* in the antistrophe.

1061. *μάχαις* R. V. F. Invernizzi, recentiores. *μάχαισι* editions before Invernizzi.

1062. *καὶ κατ' αὐτὸ δὴ μόνον τοῦτ' ἄνδρες ἀλκιμώτατοι* Bentley, Porson, Meineke, Holden, Green, Blaydes, Merry, Graves, and Starkie, except that Blaydes for *μόνον* reads *μόνοι*. The variations, though slight, are numerous. *καὶ ταῦτ' αὐτὸ τοῦτο μόνον ἄνδρες μαχιμώτατοι* R. and so (with *κατ'* for *ταῦτ'* in

the second place) V. F. Bekker and (adopting Bentley's ἀλκιμώτατοι) Van Leeuwen. καὶ κατ' αὐτὸ δὴ τοῦτο μόνον ἄνδρες μαχμώτατοι P<sup>1</sup>. editions before Brunck (except Grynaeus), and so (adopting ἀλκιμώτατοι) Hall and Geldart. καὶ κατ' αὐτὸ τοῦτο δὴ μόνον ἄνδρες μαχμώτατοι Grynaeus, Bothe, and Weise. The line as given by Grynaeus was (with the substitution of ἀλκιμώτατοι for μαχμώτατοι) proposed by John Seager (Class. Journ. iv. 714), and is adopted by Richter. It is certainly nearer the MSS. which all read μόνον ἄνδρες, but an anapaest, though permissible, is rare in a trochaic line. See the Commentary on Eccl. 893 and Appendix 1156 of the same Play. Bentley proposed as an alternative ἀνδρικότατοι, and this is adopted by Dindorf. Brunck adopts the reading of Grynaeus, but inserts γε after ἄνδρες, and so Invernizzi. Bergk follows Seager, except that he omits δὴ and reads κείσε for ἐκείσε in the Antistrophe.

1064. κύκρου τέ γε Bentley. γε' κύκρου τε P<sup>1</sup>. editions before Bothe. κύκροιο τε Bothe, Starkie. κύκρου τ' ἔτι Reisig, Dindorf, Bergk, Richter, Green, Blaydes, Merry, and Hall and Geldart. κύκρου τε (without γε) R. V. F. P<sup>2</sup>. Weise, Meineke, Holden, Van Leeuwen, and Graves. For πολιώτεραι R. and F. have πολιώτερα.

1065. αἰδ' ἐπανθοῦσιν τρίχες R. P<sup>1</sup>. P<sup>2</sup>. vulgo (save that the editions before Brunck have ἐπανθοῦσι). οἷδ' ἐπανθοῦσι τρίχας V. F., V. adding in the margin οἱ κρόταφοι. And this reading is recognized by the Scholiast. To avoid the hiatus between the δὴ of the preceding line, and the αἰδ' of the present,

Bergk proposed to change δὴ into δῆθ'. Blaydes changed it into δῆν, and also suggested the change of αἰδ' into τοῖσδ' which Van Leeuwen makes, while Starkie changes αἰδ' into τῆδ'.

1067. ῥώμην R. P<sup>1</sup>. P<sup>2</sup>. vulgo. γνώμην V. F. Suidas, s. v. κύκρου, and so Bentley suggested. But the only editor who has adopted γνώμην is Van Leeuwen in his second edition, where the line is written τῶνδ' ἔχειν γνώμην νεᾶνιν.—σχεῖν Reisig, Dindorf, recentiores, except Weise, Bothe, and Van Leeuwen. ἔχειν MSS. and the other editions.—ὡς MSS. Suidas (u. s.), Bentley, Invernizzi, recentiores, except Bothe and Weise who, with the editions before Invernizzi, omit the word. The lines of the Chorus are divided in accordance with the arrangement proposed by Elmsley in the Quarterly Review, xiv. 462.

1069. κικίνους R. P<sup>1</sup>. P<sup>2</sup>. Portus, recentiores. κοκκίνους editions before Portus. κίνους V. For νεανίων Meineke strangely proposes Κλεινίων. In νεανικὴν and νεανίων the *ea* coalesce into a single syllable as in θέασαι Peace 906, Thesm. 280, and Θεαγένης Peace 928, Birds 1127 and 1295, and Lys. 63. See on 1085 infra.

1072. διεσφηκωμένον R. V. Portus recentiores. And this was suggested by Florent Chretien. ἐσφηκωμένον P<sup>1</sup>. P<sup>2</sup>. editions before Portus. This would make the line too short, and in a futile attempt to mend the metre, all editions before Kuster (apparently following P<sup>1</sup>. P<sup>2</sup>.) brought up from the commencement of the following line the words ἦ τίς to conclude the present. This made the following line too short, and accordingly P<sup>1</sup>. P<sup>2</sup>. and all editions

before Brunck inserted *τῆσδε* before *τῆς*. Hence in the editions of Kuster and Bergler line 1072 is a foot too long. Florent Chretien who suggested the removal of *ἡ τις* to the following line, suggested also the omission of *ἔστιν* there, and so Bentley, Weise, Bothe, and Bergk. Bentley also suggested the omission of *ἡμῶν*, and so Porson, Brunck, Holden, Richter, and others. Were the alternatives open to us, I should prefer to omit *ἡμῶν*. But as that word is found in every MS., and *τῆσδε* is omitted in R. V. P<sup>1</sup>., and is found only in the MSS. which read *ἔσφηκωμένον*, I follow Dindorf, Meineke, and others in omitting *τῆσδε*.

1073. *ἦ τις* R. V. Bentley, Porson, Bekker, and most subsequent editors. *ἡ τις* P<sup>1</sup>. P<sup>2</sup>. editions before Bekker, and one or two afterwards. *χῆ τις* Richter.

1076. *ἐγγενεῖς* R. V. F. Bekker, Dindorf, Holden, Richter, recentiores. *εὐγενεῖς* P<sup>1</sup>. P<sup>2</sup>. the other editions before Richter.

1081. *σὺν δόρει σὺν ἀσπίδι*. It is very doubtful whether this, or *ξὺν δορί ξὺν ἀσπίδι*, is the proper form here and in Peace 357. This seems to have been the form originally used by Achaëus (see the Commentary on the Peace); and the author of the Et. Magn., s. v. *δόρει*, is very strong in declaring that it is the form adopted by Aristophanes; *ιστέον*, he says, *ὅτι τὸ "σὺν δόρει σὺν ἀσπίδι" παρὰ Ἀριστοφάνει γίνεται οὕτως*, and he goes on to discuss the form. There Gaisford refers to Choeroboscus in Theodos. p. 376. 19, who says the same. In the Peace the MSS. have *σὺν δορί σὺν*, whilst here they have *ξὺν δορί* (or *δουρί*) *ξὺν*. On the whole I think it best to follow Dindorf, Bergk,

and others in adopting the reading affirmed by the Et. Magn. The editions before Kuster had *δουρί ξὺν* (omitting the first *ξὺν*) contra metrum; but Florent Chretien had suggested *ξὺν δορί ξὺν*, and Scaliger *δουρί καὶ ξὺν*. Kuster and Bergler have *ξὺν δουρί ξὺν*. Brunck was the first to introduce *ξὺν δορί ξὺν* into the text, and subsequent editors have varied between that (which is the reading of R. V. F.) and *σὺν δόρει σὺν*, while a few have followed Bothe in his strange combination of the two readings *ξὺν δόρει ξὺν*.

1083. *σὰς* MSS. (except P<sup>2</sup>.) Suidas (s. v. *χελύνη*), Brunck, recentiores, and it had been suggested by Florent Chretien, and by Kuster at Suidas l. c. *τὰς* P<sup>2</sup>. which Musuro seems to have corrected into *πὰς*, the reading of all editions before Brunck.

1085. *ἀπεσάμεσθα* P<sup>1</sup>. P<sup>2</sup>. vulgo; the *εω* coalescing into one syllable, as in Lys. 734. And see on 1069 supra. *ἐπανσάμεσθα* R. Invernizzi. *ἔσωζόμεσθα* V. Meineke. *ἀπωσάμεσθα* Dindorf, Blaydes, Merry, and Graves. *ἔωσάμεσθα* Cramer (Anecd. Oxon. i. 446. 3), Holden, Bergk, Meineke (in notes), Van Leeuwen, and Hall and Geldart. *ἐτρεψόμεσθα* Hirschig, Starkie.—*πρὸς ἐσπέραν* V. Cramer (u. s.), Holden, Bergk, Meineke, Blaydes, recentiores. *πρὸς ἐσπέρας* R. *πρὸς ἐσπέρα* P<sup>1</sup>. vulgo.

1086. *διέπτωτο* MSS. vulgo. Here, as supra 16, Brunck introduced his unfortunate 'Attic' form *διέπτρωτο*, and has misled the same editors.

1091. *ἡ τόθ'* P<sup>2</sup>. vulgo. *ἡ τόθ'* V. *ἦν τόθ'* R. P<sup>2</sup>. Bergk.—*πάντα μὴ* MSS. vulgo. *πάντα μ'* *ἀν* Dobree, Holden, Green, Merry. *πάντας ἐμὲ* Hirschig, Meineke,



Blaydes, Van Leeuwen. πάντα με Bergk, and this Meineke, in his note, prefers. πάντα δὲ Graves. πάντ' ἐκεῖ Starkie.

1097. ὅστις ἐρέτης Elmsley (Quarterly Review, xiv. 463), Dindorf, Holden, Bergk, Meineke, recentiores. ὅστις ν R. V. F. P<sup>2</sup>. Invernizzi, Bekker. ὅς ἂν P<sup>1</sup>. editions before Invernizzi, and Weise afterwards. But P<sup>1</sup>. has τις written above the ὅς, and Bothe, who in his first edition followed Elmsley, in his second reads τίς ἂν.

1107. ξυλλεγόντες V. Bentley, Brunck, Bekker, recentiores. ξυλλέγοντες R. P<sup>1</sup>. P<sup>2</sup>. editions before Brunck; and Invernizzi afterwards.—ὥσπερ εἰς MSS. vulgo. ὥσπερ εἰς Kock, Blaydes, Van Leeuwen, Graves, and Starkie.

1109. οἱ δὲ πρὸς τοῖς τειχίοις MSS. vulgo. ὧδε (for οἱ δὲ) Starkie, Van Leeuwen.

1110. πυκνὸν MSS. vulgo. πυκνοὶ Hamaker, Blaydes, Van Leeuwen. Πυκνὸς Professor Kennedy, Meineke, Holden.

1112. εὐπωράτατοι MSS. vulgo. Bentley suggested ἐμφερέστατοι, which in my former edition I said must, I thought, be right, and it has since been adopted by Blaydes. I still think it right, but still hesitate to adopt it against the unanimous evidence of all the MSS.

1115. ἡμῶν τοῦ φόρου MSS. vulgo. ἔνδον τοῦρόφου Bergk.

1116. τὸν γόνον MSS. vulgo. The Scholiast says τὰ τῶν μελισσῶν ἔργα ἐσθίουσι, whence Dobree asks 'An legebat τὸν πόνον?' I do not think that any such conclusion can be drawn from the words of the Scholiast, nor do I know what τοῦ φόρου τὸν πόνον can mean, or how πόνος can possibly be eaten either by man or by bee. The word required seems to be τὸν γόνον, the produce of the

tribute; the 150 talents which the tribute supplies for the pay of the dicasts, supra 663. However, πόνον is introduced into the text by Bergk, Meineke, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart.

1117. μίν, ἦν τις R. Brunck, recentiores. ἡμῶν ἦν τς P<sup>1</sup>. P<sup>2</sup>. which Musuro altered into ὑμῶν ἦν τις (if any of you), and so all editions before Brunck. V. omits from ἀλγιστον το μισθόν, reading τοῦτο δ' ἔστ' ἀλγιστον ἡμῶν τῆσδε τῆς χωρᾶς ὕπερ.

1118. ἐκφορῇ MSS. vulgo. Reiske and Dobree suggest ἐκροφῇ, an attractive conjecture, but the reading which all the MSS. give is quite unobjectionable, is more in harmony with the general language of the Antepirrhema, and is better suited to the notion of a civilian carrying off the dicastic fee. ἐκροφεῖν is too strong a word to apply to the absorption of a single tribol. Moreover, the law which is to put a stop to these practices provides that the civilian is, not μὴ ῥοφεῖν, but μὴ φέρειν, the tribol. However, ἐκροφῇ is brought into the text by Dindorf, Holden, Bergk, and every subsequent editor.

1119. λόγχην R. Fracini, Cratander, Zanetti, Farreus, recentiores. λόχμην V. P<sup>2</sup>. λόγχμην Aldus, Junta, Gormont, Junta II.

1127. ἐπανθρακίδων Scaliger (in notes), Bergler, recentiores. ἐπ' ἀνθρακίδων MSS. editions before Bergler.—ἐμπλήμενος R. V. F. and superscriptum in P<sup>1</sup>. Brunck, recentiores. But originally P<sup>1</sup>. had πεπλησμένος and so all editions before Brunck. ἐμπεπλησμένος P<sup>2</sup>. Athenaeus (vii. 137, p. 329 B) gives the line as καὶ γὰρ πρότερον δις ἀνθρακίδων

ἀλμυρῶν, and Porson thought that we should read *dis ἐπανθρακίδων* here.

1128. *γναφεῖ* MSS. vulgo. *κναφεῖ* Dindorf, Holden (1), recentiores. Both forms were in use. See Appendix to Eccl. 415, Plutus 166. And see Bp. Blomfield on Pers. 582.

1132. *ἀναβαλοῦ* P<sup>1</sup>. F<sup>1</sup>. Scaliger (in notes), Brunck, recentiores. *ἀναλαβοῦ* R. V. F. editions before Brunck. So again three lines below.—*τριβωνικῶς* MSS. and all editions except Van Leeuwen's. The Scholiast mentions a variant *γεροντικῶς*, and Van Leeuwen writes *νεανικῶς*. But *τριβωνικῶς* is intended to smooth the way for Strepsiadēs. "Take off your *τρίβων* and wear this as you do that."

1133. *παῖδας* R. V. vulgo. *παῖδα* P<sup>1</sup>. P<sup>2</sup>. Aldus, Junta, Junta II, and Grynaeus. For *καὶ τρέφειν* (MSS. vulgo), Hirschig suggested *κἀκτρέφειν*, but only Meineke has adopted the suggestion. Van Leeuwen, who did so in his first edition, ignores it in his second.

1141. *οὐ τοῖνυν* R. V. F. P<sup>2</sup>. Brunck, recentiores, except Bothe, Blaydes, and Starkie. *οὐ τοῖνυν γ'* P<sup>1</sup>. F<sup>1</sup>. editions before Brunck, and Bothe afterwards. *οὐκ ἔγωγ'* Blaydes. *οὗτοι νῦν γ'* Starkie.

1142. *εἰκέναι* MSS. vulgo. Cobet announced that in the time of Aristophanes the form *εἰκέναι* was invariably used, and accordingly proposed *προσεικέναι* here, which is adopted by Meineke, Holden, and Van Leeuwen. But, with *ἔοικε* in such constant use, it seems the height of absurdity to say that it was not permissible for Aristophanes to write *εἰκέναι*.

1147. *τάλαντον* R. V. Fracini, Gelenius, Portus, recentiores. *ταλάντων* the other

editions before Portus. This is the ordinary process of the introduction of the readings of R. before Invernizzi. Fracini first discovers and introduces them: then, after being ignored by several editors, they are again revived by Gelenius; Rapheleng invariably reverts to the wrong reading; but Portus reintroduces the right, which, his edition superseding all others, thenceforward held the field.

1148. *αὐτὴν* V. Dindorf, Holden, Meineke, recentiores, except Starkie. *ταύτην* R. P<sup>1</sup>. vulgo.

1149. *δικαιότερόν γ'* R. P<sup>1</sup>. P<sup>2</sup>. vulgo. *δικαιότερον* V. Dindorf, Holden, and some others. But the *γε* is not without force.

1150. *στήθ' ἀναμισχόμενος* R. Invernizzi, Hall and Geldart. *στήθ' ἀμισχόμενος* V. F. *στήθι ἀμισχόμενος* (with *γ'* superscriptum) P<sup>1</sup>. *στήθι γ' ἀμισχόμενος* all editions except as aforesaid. It will be observed that the *γ'*, save in the correction of P<sup>1</sup>, appears in no MS., and R. is the only MS. which gives a metrical reading. Bergk suggested *ἐι-* and Blaydes *ἐπ-* *ἀμισχόμενος*.

1153. *εἵπερ γ'* R. V. P<sup>1</sup>. P<sup>2</sup>. Fracini, Gelenius, Portus, recentiores. See on 1147 supra. *εἵπερ* (without *γ'*) F. the other editions before Portus.

1155. *παράθου* (*παραθού* V.) Dindorf, Holden, Richter, recentiores. *κατάθου* or *καταθού* the other MSS. and editions. As to the right accent see Appendix to Frogs 483.

1157–68. In these twelve lines relating to the exchange of shoes, the MSS. four times give compounds of *δύω*; *ἀποδύου* or *ὑποδύου* here; *ὑπόδυθι* in the following line; *ὑποδύσασθαι* in 1159; and

ἰποδυσάμενος in 1168. In all four places the reading has been challenged, and words more commonly found in connexion with footwear substituted, viz. ἰπολύου, ἰποδοῦ, ἰποδήσασθαι, and ἰποδυσάμενος. The latter two changes were proposed by Scaliger, the former two by Hirschig. All four changes received the benediction of Cobet (N. L. p. 789), and are adopted by Meineke, Holden, Blaydes, Van Leeuwen, Merry, Graves, and Starkie, and all but the second are adopted by Hall and Geldart. It seems to me that none should be accepted where they are opposed by the unanimous testimony of the MSS.; and I am glad to find that this view is strongly maintained by Dr. Veitch in his "Irregular Greek Verbs": but in the present line there is considerable MS. evidence in favour of ἰπολύου, which I have therefore adopted. ἰπολύου Hirschig and the eight editors mentioned above. ἰποδοῦ (an impossibility) R. V. F. ἀπολύου F<sup>1</sup>. ἀποδύου P<sup>1</sup>. P<sup>2</sup>. vulgo.

1158. ἰπόδουτι τὰς MSS. vulgo. ἰποδοῦ λαβῶν Hirschig, Cobet. ἰποδοῦ τι τὰς (the τι being connected with the preceding ἀνύσας) Meineke, Holden, Blaydes. But the τι should immediately follow ἀνύσας, and therefore Green suggested ἰποδοῦ συ, which is read by Graves. Herwerden shuffled the words into a suitable line by suggesting ἰποδοῦ δ' ἀνύσας τι τάσδε, which is read by Van Leeuwen, Merry, and Starkie, but departs far too widely from the MSS.

1159. ἰποδήσασθαι MSS. vulgo. ἰποδήσασθαι the eight editors mentioned above.

1161. ἔνθες πόδ' Brunck, Invernizzi, Bekker, Dindorf, Bothe, Weise, Meineke

(in V. A.), Blaydes, and Graves. ἔνθες ποτ' MSS. vulgo.—κατόβαιν' R. V. F. Fracini, Farreus (another of the few instances in which it departs from Zanetti), Bergler, Invernizzi, Bekker, Dindorf, Holden, Bergk, recentiores, except Van Leeuwen and Starkie. κατάβαιν' (contra metrum) P<sup>2</sup>. the other editions before Bergler. καὶ κατάβαιν' P<sup>1</sup>. F<sup>1</sup>. and so Scaliger (in notes) and Berglers suggested. While the accepted reading was κατάβαιν', Bentley proposed κατὰ βαῖν', and so Markland (at Eur. Iph. Taur. 1208) and, as an alternative, Bergler. And this is read by Brunck, Bothe, and Weise. Reising proposed καὶ πρόβαιν'. After the discovery of the real reading from R. and V., we should not have expected any further conjectures, but Cobet conjectured and Van Leeuwen reads κατίβαιν', and Starkie reads καὶ περίβαιν'.

1163. γῆν πολεμίαν R. τὴν πολεμίαν the other MSS. and all editions.

1167. ἐπὶ γήρᾳ R. and apparently all the MSS. (but in the photogravure of V. the line is illegible, owing apparently to a crease in the original MS., and while Bekker says that it gives γήρᾳ, Cobet says that it gives γήρῳ. I suspect that Bekker is right, see on 1176 infra) and vulgo. ἐπὶ γήρῳ Hirschig, Bergk, Meineke, Holden, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart.

1169. διασαλακώσιον MSS. vulgo. The tribrach followed by an anapaest is naturally suspected, and another form διασαικώσιον, mentioned by grammarians, is preferred by Dindorf and Bergk, and adopted by Bothe, Holden, Meineke, Van Leeuwen, and Starkie, but this destroys the allusion to τὴν Λακωνικήν.



Weise omits the *δια*-. The Scholiast mentions two other readings *διαλυκώμιον* and *διαλακόνισον*.

1172. *δοθῆνι* MSS. vulgo. Meineke, not knowing, I presume, that garlic is used in cataplasms for suppurating tumours, wrote the word *Δοθῆνι* as if it were the name of a man, and his amusing mistake is followed by Van Leeuwen, Starkie, and Hall and Geldart.

1176. *τίνα* R. V. F. P<sup>2</sup>. vulgo. *τίνας* P<sup>1</sup>. F<sup>1</sup>. Brunck, Invernizzi, Bekker, Bothe, Richter, and Green. Cobet is wrong in saying that V. has *τίνας*, and Bekker right in saying that it has *τίνα*, see on 1167 *supra*. *τί* Aldus, Junta, and Junta II, but Fracini set it right, no doubt from R.

1185. *μῦς καὶ γαλᾶς* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. *μῦς καὶ γαλῇ* R. Invernizzi. And this reading is approved by Hanovius and others, but no editor except Invernizzi has admitted it into the text.

1188. *οὔδαμοῦ* MSS. vulgo. Bekker silently introduced *οὔδαμοί*, and he is followed by Dindorf, Holden, Meineke, and all subsequent editors. But *οὔδαμοί* is nowhere used by Aristophanes, and rarely, if ever, by other writers, and there is no sufficiently distinct idea of motion here to justify the change. Therefore, as Fritsche says at Frogs 188, "*Bekkeri conjectura οὔδαμοί lubenter caremus.*"

1190. *ἐμάχετό γ' ῥ* R. V. P<sup>1</sup>. vulgo. *ἐμάχετό τ' ῥ* P<sup>2</sup>. *ἐμαχέσατ'* Dobree, Blaydes, Van Leeuwen. *ἄρ' ἐμάχετ'* Cobet, Meineke, Holden, Graves.

1193. *βαθυράτην* Bekker, Dindorf, Holden (1), recentiores. And this is now said to be the reading of V<sup>1</sup>. *βαρνάτην* R. P<sup>1</sup>. P<sup>2</sup>. the other editions before

Holden's first. *καθυράτην* V.—*λαγόνas τε καὶ* P<sup>1</sup>. vulgo. *καὶ λαγόνas καὶ* R. P<sup>2</sup>. and, regardless of metre, Invernizzi. *καὶ λαγόνas καὶ* V. Dobree, Meineke, and Hall and Geldart. *καὶ λαγόνε* Dindorf (in notes), Blaydes, Van Leeuwen, and Merry. Starkie for *καὶ χέρας καὶ λαγόνas* reads *χῆρακλείαν λαγόνas*.

1195. *πῶς ἂν* V. Bergk, Meineke, Blaydes, Van Leeuwen, Merry, Starkie, and Hall and Geldart. *πῶς δ' ἂν* R. P<sup>1</sup>. P<sup>2</sup>. vulgo.

1196. *οὔτω* V. Richter, Meineke, Holden, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart. *οὔτως* R. P<sup>1</sup>. P<sup>2</sup>. vulgo.

1208. *προσμάνθανε* MSS. vulgo. "*Μαλίμ προμάνθανε*" Dobree. And *προμάνθανε* is accordingly brought into the text by Bergk, Meineke, Holden, and Van Leeuwen. But *προσμάνθανε* is far better. *Bdelycleon* means "You have learned about dress, footwear, and conversation; but there is more for you to learn." Cf. Thesm. 24, and compare Clouds 636, 637.

1210. *κατακλινῶ* P<sup>1</sup>. Scaliger (in notes), Bentley, Bergler (in notes), Brunck (though my copy of Brunck's edition gives *κατακλίνω* in the text), recentiores, except Weise. *κατακλίνω* R. V. P<sup>2</sup>. vulgo.

1211. *κατακλιθῆναι* R. P<sup>1</sup>. P<sup>2</sup>. all editions, except Dindorf, before Holden's first. But Cobet, who habitually laid down the law as if his wild fancies were revealed truths, announced "*Athenienses non aliter quam κατεκλίνην dicebant, et sequiores forma κατεκλήθην utuntur.*" Yet as Veitch truly remarks "some of the best, and sometimes all the MSS., and some of the best editors say otherwise," and not a shred of evi-

dence or of argument is adduced in support of Cobet's position. Yet Dindorf, Holden, Bergk, and all subsequent editors read *κατακλινῆναι*, which indeed is said to be found in F. Blaydes, though following the crowd, observes "Nescio an euphoniae gratia *κατακλιθῆναι* potius dixerint quam *κατακλινῆναι*." *κατακλιναι* V.

1212. *πῶς δαί* R. Fracini and all subsequent editors, except Gormont and Junta II. *πῶς δέ* V. *ποῦ δαί* P<sup>1</sup>. F<sup>1</sup>. Aldus, Junta, and Junta II. *πῶ δαί* Gormont.

1221. *Ἀκέστορος* Bentley, Brunck, recentiores, except Bekker. *Ἀκίστερος* MSS. editions before Brunck, and Bekker afterwards.

1222. *ὅπως δέξει* *καλῶς* MSS. vulgo. Bergk changed this into *πῶς δέξει*; ΦΙ. *καλῶς*. ΒΔ. *ἄληθες*; ΦΙ. And he is followed by Meineke, Holden, Green, Van Leeuwen, Merry, Graves, and Starkie; and by Richter except that he reads *ὅπως δέξει*. Meineke, however, in his V. A. returns to the MS. reading.

1223. *οὐδεὶς Διακρίων δέξεται* Florent Chretien, Bentley, Dindorf, Weise, Bergk, Richter, Green, Van Leeuwen, Merry, Graves, and Hall and Geldart. *οὐδεὶς γε Διακρίων δεδέξεται* MSS. vulgo. Brunck proposed to place *ἄληθες* extra metrum, and read *ὥς οὐ δεδέξεται Διακρίων οὐδὲ εἰς*. Dobree *ὥς γε Διακρίων ἂν οὐδ' ἂν εἰς*. Bothe, in his second edition, reads *ὥς οὐδεὶς γε διή των Διακρίων*. Meineke (taking *Διακρίων* for a man's name) reads *ὥς οὐδ' εἰ Διακρίων δέξεται*, and in his V. A. says "non dubitari potest quin recte sic scripserim," but nobody has followed him. Holden reads *ὥς οὐδεὶς γε Διακρίων*—leaving the line imperfect. Blaydes

substitutes a very good line entirely of his own invention *κάλλιστ' ἔγωγ' οὐδεὶς ἄμεινον δέξεται*, while Starkie reads *οὐδεὶς γε Διακρίων ἐγῶ*.

1226. *ἔγεντ'* *Ἀθήναις* Bentley, Dindorf (in notes), Fritzsche (de Pelargis. Quaest. Arist. i. 50), Weise, Holden, Bergk, Van Leeuwen, recentiores. *ἐγένετ'* *Ἀθηναίος* MSS. vulgo. *γένετ' ἐν γ'* *Ἀθήναις* Elmsley (at Ach. 980), Blaydes. *Ἀθηναίος γε* (omitting the verb) Meineke.

1227. [*ὥς σὺ*]. A trochee is required to complete the metre. Bentley proposed *ὥς σὺ*, and Bergk *οὐδὲ*. I think that some such direct application to Cleon, as is made by Bentley's proposal, is necessary to account for the fury into which the line is expected to throw him. Some very recent editors, omitting the *οὐκ* and *γε* of the MSS., introduce both proposals, writing *οὕτως ὥς σὺ πανοῦργος οὐδὲ κλέπτῃς*. So Blaydes, Van Leeuwen in his first edition, and Starkie. But this seems an unnecessary departure from the MSS. Bentley's proposal is strongly approved by Fritzsche (ubi supra), but Bergk's has found most favour with editors, having been adopted by Holden, Bergk, Merry, Hall and Geldart, and Van Leeuwen in his second edition: and approved by both Dindorf and Meineke (who followed Bentley in his text) in their notes. All other editors retain the imperfect line of the MSS.

1228. *τοῦτ' ἐν δράσει*; MSS. vulgo, and nothing can be better or more dramatic. Porson's *τοῦτ' εἰ ἐν δράσει* merely changes poetry into prose, but is adopted by Holden and Meineke. *τοῦτ' ἐν δ' ἄσει*; Markland (at Eur. Suppl. 932). *τοῦτ' ἐν γ' ἄσει* Koenius, Brunck.

τουτὶ γὰρ ᾄσει Van Leeuwen.—*παραπολεῖ* MSS. vulgo. ἄρ'; ἀπολεῖ Starkie.

1230. καὶ τῆσδε MSS. vulgo. καὶ τῆσδε Blaydes, Van Leeuwen, and Starkie.

1231. ἕτερον ᾄσσομαι Brunck, recentiores, except as hereinafter appears. ἐτέραν ᾄσσομαι MSS. editions before Brunck, and Starkie and Van Leeuwen afterwards. ἕτερ' ἀντάσσομαι Dobree, Meineke, Holden, Blaydes, and Hall and Geldart. Brunck's correction seems necessary. It is useless to tell us that with ἐτέραν we can understand ᾄδῃν from ᾄσσομαι. Of course we can. But what Philocleon is singing is not, and is never called, an ᾄδή. It is always called, and is, a σκόλιον.

1232. μαίνόμενος R. P<sup>1</sup>. Bentley, Bekker, recentiores, except Weise. μαινόμενος P<sup>1</sup>. editions before Bekker, and Weise afterwards. V. had originally μαινόμενος, but the ν has been struck out.

1234. ἀντρέψεις ἔτι Gaisford (Hephaestion, note to vii. 3), Bothe, Dindorf, recentiores, except Blaydes. ἀνατρέψεις ἔτι MSS. editions before Bothe's first. Bentley, who first arranged these scolia metrically, proposed ἀντρέψει τάχα (which seems to have been the reading of Alcaeus), and Blaydes reads ἀντρέψεις τάχα.

1236. Θέωρος V. P<sup>1</sup>. P<sup>2</sup>. vulgo. ὁ Θέωρος R.—πρὸς ποδῶν V. P<sup>1</sup>. P<sup>2</sup>. Brunck and all subsequent editors. προσποδῶν P<sup>1</sup>. πρὸς ποδῶν R. editions before Brunck.

1237. ᾄδῃ V. Bergler (in notes), Brunck, recentiores, except Invernizzi. ᾄδει R. P<sup>1</sup>. editions before Brunck and Invernizzi afterwards. ἄγει P<sup>2</sup>.

1240. ᾄδικῶς R. V. P<sup>1</sup>. P<sup>2</sup>. Florent Chretien, Brunck, recentiores, except as hereinafter mentioned. ᾄδικός editions before Kuster. ᾄδικος Scaliger (in

notes), Kuster, Bergler. ᾄδικός F. Dindorf conjectured ᾄδί πως, a thoroughly Aristophanic expression (see Thesm. 163 and the Commentary there) but perhaps hardly suitable to Philocleon. It (or ᾄδέ πως) is however adopted by Holden, Blaydes, Van Leeuwen, Merry, and Starkie. Bergk conjectures ᾠρικῶς, and in the earlier part of the line δέξει for λέξει. Meineke omits the line which, however, is necessary to the dialogue.

1242. ἀμφοτέροισι R. V. F. P<sup>1</sup>. Bekker, recentiores, except Bothe, Weise, Richter, and Blaydes who, with P<sup>1</sup>. and the editions before Bekker, read ἀμφοτέροις, Blaydes making further alterations in the line.

1244. κατ' ᾄσεται (κατάσεται R.) MSS. vulgo. κἀντάσεται Dobree, Meineke, Holden, and Blaydes. See on 1231 supra. But the MS. reading must be right. People singing σκόλια did not sing one against the other like the Girl and the Hag in Eccl. 887 seq.; the one followed the other's lead.

1245. βίαν MSS. vulgo. βίον Tyrwhitt, Dindorf (in notes), Weise, Holden, Bergk, Meineke, Blaydes, recentiores. We know too little about this scholium to justify our departure from the reading of the MSS.

1248. δὴ R. V. F. P<sup>1</sup>. P<sup>2</sup>. Brunck, recentiores, except Meineke and Holden. δέ editions before Brunck.—διεκόμπασας Tyrwhitt, Burges, Dindorf (in notes), Weise, Bergk, Richter, Blaydes, recentiores. νῖ Δ' ἐκόμπασας (for δὴ διεκόμπασας) Meineke, Holden. διεκόμistas R. P<sup>1</sup>. P<sup>2</sup>. (and no doubt V. meant the same though it omits one sigma in διεκόμistas σὺ) Grynaeus, Kuster to Bothe inclusive, and Green. διεκκόμistas editions



except Grynaeus, before Kuster.—σὺ καὶ γὰρ R. V. F. P<sup>2</sup>. Invernizzi, recentiores. σὺ τε καὶ γὰρ P<sup>1</sup>. editions before Invernizzi.

1251. Χρυσὲ MSS. vulgo. οἶσε Van Leeuwen. Κροῖσε Starkie.

1252. μεθυσθῶμεν . . . μηδαμῶς MSS. vulgo. Cobet (N. L. 209) proposes to read μεθύωμεν . . . μὴ μηδαμῶς, and this is done by Meineke, Holden, Van Leeuwen, Merry, and Starkie.

1254. πατάξαι P<sup>1</sup>. vulgo. And this is obviously right: see infra 1422. καταάξαι R. V. Bekker, Richter. καταράξαι I.

1256. ξυνήs γ' R. Invernizzi, recentiores, except Weise. ξυνήs (without γ') V. P<sup>1</sup>. P<sup>2</sup>. editions before Invernizzi; and Weise afterwards.

1261. ἀποίχεται MSS. vulgo. Cobet suggested ἀπέρχεται which is adopted by Meineke, Blaydes, Van Leeuwen, and Starkie.

1262. τάρ' (τάρ' Elmsley at Ach. 323) Hermann, Bothe, Dindorf, Holden, recentiores. γ' ἄρα R. ἄρα V. γ' ἄρ' δ' F. γ' ἄρ' vulgo.

1263. εἴπερ γ' R. P<sup>1</sup>. P<sup>2</sup>. vulgo. εἴπερ V. F. Holden, Green, Blaydes, Van Leeuwen, and Starkie.

1264. ἄγε νυν. In all editions before Bergk, and by Green afterwards, this line is continued to Philocleon. Bergk transferred it to Bdelycleon, and in this is followed by all subsequent editors except Green. I think that it belongs to Philocleon. Here, as in Knights 724, the expression μηδὲν ἡμῶς λοχέτω signifies the hearty assent with which the speaker now falls in with the other's proposal.

1267. Κρωβύλου R. P<sup>1</sup>. vulgo. Κρωβύλας P<sup>2</sup>. Κρωβύλων V. Suidas (s.v. Ἀμυνίας), which is preferred by Meineke, and

adopted by Blaydes, Starkie, Hall and Geldart, and Van Leeuwen.

1268. ὄν γ' R. Fracini, Gelenius, Portus, Scaliger, Faber, Invernizzi, recentiores, except Weise. ὄν V. ὄν F. P<sup>2</sup>. ὄντιν' P<sup>1</sup>. the other editions before Invernizzi, and Weise afterwards.—ῥοῖās R. P<sup>1</sup>. P<sup>2</sup>. vulgo. ῥοās V. Brunnck and several subsequent editors. But the spelling ῥοῖās is necessary in Peace 1001, and the letters οι coming before another vowel may be either long or short.

1273. τοῖς Θεττάλων R. V. P<sup>1</sup>. P<sup>2</sup>. vulgo. τῶν Θεττάλων P<sup>1</sup>. Brunnck, Bothe, and Weise.

1274. ἐλαττον. This was suggested by Bekker, and is adopted by Bothe, Meineke, Holden, Blaydes, Van Leeuwen, Merry, Graves, and Starkie. ἐλάττων MSS. vulgo.

1282. φύσεος Bentley, Brunnck, recentiores. φύσεως MSS. editions before Brunnck. Cf. infra 1458.

1285. ὑπετάραττεν vulgo. ὑπερτάραττεν R. V.

1286. κακίας Florent Chretien, Brunnck, recentiores, except as hereinafter mentioned. κακίσταις R. P<sup>1</sup>. P<sup>2</sup>. editions before Brunnck. κάκιος V. κακίας seems hardly the right word, and I should suggest δίκαιος, if I were sure that such a form existed. Blaydes substitutes a new sentence of his own, κάπεσι κακοῖς ἐκύκα. Starkie gives κακίσας. But perhaps the most ingenious suggestion is that of Van Leeuwen, who supposes that the missing line has dropped out here, leaving only the initial καὶ behind it; and that the present line should begin with a trochee and proceed με κάκιστ'.—ἀπεδειρόμην MSS. vulgo. Bergler sug-

gested ἀπεδειράμην, and Brunck, Invernizzi, and Bothe read ἀπεδαιράμην.

1287. οὐκτὸς (or οἱ ᾽κτὸς) P<sup>1</sup>. vulgo, and so both Bentley and Porson. ἐκτὸς R. V. F. P<sup>2</sup>. (but R. may have ἐκτὸς), Bekker, Meineke, Holden, Green.—θεώμενοι P<sup>1</sup>. Florent Chretien, Bentley, Bergler, recentiores. θεόμενοι editions before Bergler, except as herein mentioned. μ' οἱ θεώμενοι R. V. F. P<sup>2</sup>. Kuster. μ' οἱ θεόμενοι Fracini, Gelenius, Portus, Scaliger, and Faber.

1289. ἐκβαλῶ R. Suidas (s.v. σκωμμάτων), Bentley, Bergler (in notes), Brunck, recentiores. ἐκβάλλω P<sup>1</sup>. P<sup>2</sup>. editions before Brunck. ἐκβάλω V. F. Florent Chretien.

1293. τέγους Bentley, Dobree, Dindorf, recentiores, except Bothe. The word is not found in any MS. but is unquestionably right. In R. the copyist's eye after reaching πλευραῖς was caught by the word πλευρὰς two lines below, and so, omitting all between those two words, he ended the line with στέγειν. Lines 1294, 1295 were added at the foot of the page. In V. P<sup>2</sup>. the line ends prematurely with πλευραῖς. P<sup>1</sup>. the inveterate conjecturer supplied the lacuna with ἐμαῖς, which made no sense, but is the reading of every edition before Dindorf and of Bothe afterwards, though both Florent Chretien and Scaliger conjectured αἰαῖς.

1295. τὰς πλευρὰς R. V. F. P<sup>2</sup>. Suidas (s.v. στέγει), all editions before Brunck; and Invernizzi and Merry afterwards; save that Fracini finding ταῖς π. . . ραῖς στέγειν in R. wrote ταῖς πλευραῖς here, and is as usual followed by Gelenius, and Portus to Kuster. τὰς πληγὰς P<sup>1</sup>. F<sup>1</sup>. (the two conjecturing MSS.), and so

Kuster (at Suidas u.s.) had also conjectured; but in P<sup>1</sup>. ταῖς πλευραῖς is written above the line. And τὰς πληγὰς is read by Brunck and, save as aforesaid, all subsequent editors. Van Leeuwen read τὰς πλευρὰς in his first edition, but τὰς πληγὰς in his second. There seems no reason for departing from the reading of all the best MSS.

1297. ἡ P<sup>1</sup>. P<sup>2</sup>. all editions. ἡς R. V. F. But the ὅστις in the following line requires ἡ here.

1301. Ἰππυλλος R. Bentley, Tyrwhitt, Bekker, recentiores. Ἰπυλος P<sup>1</sup>. P<sup>2</sup>. editions before Bekker. Ἰσχυλος V. Ἰππόλυτος Suidas (s.v. παροιμικώτατος). "Legendum vel παρῆσαν Ἰπυλος vel παρῆν Ἰππυλλος," Bp. Blomfield at Aesch. Prom. 214. And Van Leeuwen in his first edition gave παρῆσαν Ἰπυλος, but returns, in his second, to the authorized reading.

1305. ἐνήλατ' R. V. F. Suidas (s.vv. παροιμικώτατος and ἐνήλατο), Invernizzi, Bekker, Bothe, Dindorf, Weise, Bergk, Green, Merry, and Hall and Geldart. ἐνήλλατ' P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. and so, or ἐννήλλατ', editions before Kuster. ἐνήλλετ' Kuster, Bergler, Brunck, Cobet (N. L., p. 688), Richter, Meineke. ἀνήλλετ' Lenting, Holden, Blaydes, Van Leeuwen, Graves, and Starkie.

1307. κἀτυπτε δὴ με P<sup>1</sup>. vulgo. κἀτυπτέ με R. V. P<sup>2</sup>. Bekker. κἀτυπτεν ἐμέ Elmsley (at Ach. 127), Dindorf, Green, Blaydes, Van Leeuwen, Starkie, and Hall and Geldart. Richter, for no imaginable reason, gives κἀπαιε δὴ με.

1309. τρυγὶ MSS. vulgo. Kock proposed Φρυγί, which takes all the jest out of the simile, but is adopted by Van Leeuwen, Merry, and Starkie. And

see W. M. Ramsay in the *Classical Review*, xii. 336. The suggestion is very ingenious, and would be very probable if we were not dealing with a Comic Poet; but the very arguments advanced to commend it show that there would be nothing comic in such a comparison as this.

1310. ἀχυρῶνας P<sup>1</sup>. vulgo. And the Venetian Scholiast says παρὰ τὴν παροιμίαν "ὄνος εἰς ἀχυρῶνας ἀπέδρα." But the common form of the proverb is ὄνος εἰς ἄχυρα. Bodl. 287; Coisl. 366; Diog. vi. 91 (Gaisford Paroem. pp. 31, 151, 209); Photius, s. v. ὄνος. And the heading to the Bodleian proverb, γέροντες εἰς ἄχυρον ἀποδεδρακότες, may be thought to refer to the present passage. Here R. and V. have ἄχυρον, and so Bekker and Dindorf, but the middle syllable is certainly short. Dindorf therefore proposed ἀχυρῶν, which is read by Meineke, Holden, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart. If the article were admissible I should prefer to read τὸν ἄχυρον.

1323. ξυντύχη R. V. F. F<sup>1</sup>. P<sup>1</sup>. Toup, Brunck, recentiores. ξυντύχοι P<sup>2</sup>. editions before Brunck.

1324. δὲ δὴ καὶ R. vulgo. δὴ καὶ (omitting δὲ) V. Dobree suggested δὲ καὶ δὴ, and the collocation καὶ δὴ being very common in Aristophanes his suggestion is adopted by Richter, Holden, Blaydes, and subsequent editors. But Van Leeuwen, though he adopts καὶ δὴ in his first edition, reverts to δὴ καὶ in his second. Meineke reads δὲ καὶ τὸς from 1360.

1330. ταντηῖ Bentley, Brunck, recentiores. ταῦτη R. ταντη (without accent) V. ταῦτη editions before Brunck.

1332. ξυμπότης. See the Commentary. BAE. R. vulgo. V. gives no name or sign of a new speaker. "Hic loquitur τῆς τῶν ἑπισθεν ἐπακολουθούντων" Tyrwhitt, and so Dobree. Beer suggested ΧΟΡ., which is ridiculous, but is adopted by Holden and Meineke. Bergk proposed κατήγορος, which is read by Green. I was the first to read ξυμπότης, which, or ξυμπότης τῆς, is read by every subsequent editor, and I thought that I was the first to suggest it, but Blaydes attributes ξυμπότης τῆς to Dindorf. If that is accurate it must be in some late edition unknown to me. In the latest edition of Dindorf that I have seen (Didot, 1862) the lines are still ascribed to Bdelycleon.

1334. ἀθροοί MSS. (except V.) vulgo. ἀθροίοι V. ἀθροί Hirschig, Meineke, Van Leeuwen, and Starkie. See Appendix to Ach. 26.

1338. λαῖβοι αἰβοί R. vulgo. V. omits λαῖβοι, and so Meineke, who inserts οὐκέτ' after ἀκούων. But the old man would not refer to his past folly.

1340. οὐκ ἄπεισι R. V. F. F<sup>1</sup>. P<sup>1</sup>. P<sup>2</sup>. vulgo. οὐκ ἄπει σύ Dindorf, Holden, Bergk, Richter, Meineke. οὐκ ἄπει (without σύ) Weise, Van Leeuwen. But after ἄπεισι P<sup>1</sup>. and F<sup>1</sup>. add γὰρ, which is read by all editors before Bekker, and by Bothe afterwards. Then the MSS. have ποῦ 'στιν, and so vulgo. It is thought that the line should be a trochaic dimeter, and that two syllables have dropped out. These Hermann would supply by reading ποῦ 'στιν ἡμῖν, and so Meineke (in his text), Van Leeuwen, and Hall and Geldart; Dindorf, by reading ποῦ 'στι, ποῦ 'στιν, and so Meineke (in his Vind. Aristoph.), Holden,



and Graves. Arthur Palmer proposed to insert σοῖσθε *after* Dindorf's σὺ, and Starkie inserts σοῦ σοῦ *before* σὺ. Blaydes reads ἅπεισιν ὅστις ἐστίν, and so Merry. There have been some other suggestions not worth mentioning.

1345. δεξιῶς R. V. Fracini, Gelenius, Portus, recentiores. Aldus and the other editions before Portus had δεξιῶς σ', though they gave σ' also in its right place in the early part of the line. Fracini corrected it from R., and is followed, as usual, by Gelenius and Portus. Rapheleng, who comes between those two editions, reverts, as usual, to the wrong reading.

1347. εἶνεκ' MSS. vulgo. Brunck, as usual, changes this to οὐνεκ', and is followed by many editors. See Appendix to Peace 210.

1348. ἐφιαλεις Bentley, Bothe, Blaydes, Van Leeuwen, and Hall and Geldart. See Appendix to Peace 432. φιαλεις MSS. vulgo.

1350. πολλοῖς . . . χατέροις MSS. vulgo. πολλοὺς . . . χατέρους Lenting, Blaydes, Van Leeuwen.—αὐτ' MSS. vulgo. ταῦτ' Cobet, Meineke, Van Leeuwen.

1354. κρατῶ γὰρ MSS. vulgo. Elmsley (at Ach. 580) proposed κρατῶ πω, which is approved by Meineke and read by Blaydes and subsequent editors except Hall and Geldart.

1360. καὶ τὸς ἐπὶ Elmsley (at Ach. 1189 comparing Birds 1718), Dindorf, Weise, Meineke, Holden, Green, Van Leeuwen, Graves, and Hall and Geldart. καὶ τὸς ἐπὶ MSS. vulgo.

1363. οἷος P<sup>1</sup>. P<sup>2</sup>. vulgo. οἷος R. V. Bekker, Dindorf, Bothe, Richter, Blaydes, Van Leeuwen, Graves, and Hall and Geldart. Bekker's footnote

"1363 ἐμὲ-1364 οἷτος om. R." led many to suppose that R. omitted the words ἐμὲ πρὸ τῶν μυστηρίων ὃ οἷτος οἷτος. I so stated in the former edition, and a similar statement is made by Mr. Starkie and others. On the other hand, Richter and Blaydes state, on the authority of the same footnote, that R. has οἷτος once only in the following line. But whichever Bekker meant he is quite wrong. R. gives both lines in full, with the double οἷτος in the second.

1364. οἷτος, οἷτος MSS. Florent Chretien, Bentley, Brunck, recentiores. οἷτος (once only) editions before Brunck.

1365. ποθεῖν R. vulgo. ποθείς V. F. Farreus, Dindorf, Weise. ποῖ θέις; (omitting the τ' after ἐρᾶν), Kock. νοσεῖς Starkie.

1369. ποίαν αὐλητρίδα MSS. vulgo; except that some of the older editions have ποίαναν. For ποίαν Florent Chretien conjectured πῶς, and Bothe so reads. Mr. Starkie reads ποίων ξυμποτῶν, an alteration which he, and Blaydes before him, attribute to Elmsley; but I think that this must be a mistake. In his note on Ach. 178 Elmsley does indeed suggest an alteration in the early part of the line to avoid the division of the anapaest; but he does not suggest *this* alteration, nor do I think it likely that he would do so, since the whole dialogue makes it plain that Philocleon is questioning the existence, not of the guests, but of the flute-girl.

1372. τοῖς θεοῖς MSS. vulgo. τοῖν θεοῖν Richter. And this, being approved by Meineke in his notes, is adopted by Holden, and afterwards by Van Leeuwen.

1380. νομίσας εἶναι MSS. vulgo. νομί-  
σας σ' Hirschig, Bergk, Richter, Mei-  
neke, Blaydes, recentiores, except Hall  
and Geldart. But the *σε* having been  
expressed in the earlier part of the verse  
does not need to be repeated here.

1382. Ὀλυμπίασιν R. V. F. Elmsley (at  
Ach. 178), Bekker, recentiores, except  
Weise (and Bothe in his first edition,  
but he comes round to the right read-  
ing in his second), who, with P<sup>1</sup>. and  
the editions before Bekker, reads Ὀλυμ-  
πίασι γὰρ.

1385. κατέβαλε P<sup>1</sup>. P<sup>2</sup>. and all printed  
editions. κατέβαλλε R. V.

1389. ἀνὴρ (ἀνὴρ R. V. F. Invernizzi)  
ἐστὶν ὅς μ' Bekker, recentiores, except  
Weise. The conjecturing MSS. P<sup>1</sup>. F<sup>1</sup>.  
seeing that ἀνὴρ was unmetrical and  
not thinking of adding the article, as  
Bekker did, altered the reading into  
ἐστὶν ὅς μ' ἀνὴρ, and so all editions before  
Invernizzi, and Weise afterwards.

1391. τέτταρας MSS. vulgo. τεττάρων  
Dobree, Holden, Blaydes.

1405. δοκéis R. V. vulgo. δοκοís P<sup>1</sup>. F<sup>1</sup>.  
Brunck, Dindorf, Weise, Bothe, Bergk,  
Green. But here, as in 1198 *supra*, the  
ἀν is to be taken with the infinitive.  
δοκῆς P<sup>2</sup>. Suidas, s.vv. Αἰσῶπος and  
μεθύση.

1412. ἀληθες, οὗτος. This line, and the  
two which follow, are given to Bδελ.  
(or Θερ.) by R., and to Bδελ. by all  
editions before Brunck. They were  
first divided rightly by Tyrwhitt and  
Brunck.

1413. κλητεύεις, εἰκώς. So, with a  
note of interrogation after Εὐριπίδου, I  
read in the former edition, and so Van  
Leeuwen now reads in his second edition.  
The MSS. and editions before Brunck

uniformly read κλητεύειν εἰκώς, and so  
Bekker, and Hall and Geldart. Brunck  
changed εἰκώς into ζοίκας, a change  
adopted by every subsequent editor save  
as herein appears. But this had the  
effect of transferring the imputation of  
corpse-like pallor from Chaerephon (for  
whom it was certainly intended) to  
the Baking-girl. Dobree therefore sug-  
gested the further change of κλητεύειν  
into κλητεύων, and this is adopted by  
Bergk, Richter, Meineke, Holden, Merry,  
Graves, and Starkie. This however in-  
volves a double departure from the  
MSS., whereas the change which I sug-  
gest requires the alteration of only one  
letter.

1414. πρὸς ποδῶν MSS. vulgo. προσ-  
πολῶν Hermann, Meineke, and Holden.

1415. ὀδῖ. This speech is given to  
the Servant by R. and all editions  
before Brunck. It is given to Bdely-  
cleon by V. Brunck, and all subsequent  
editions.

1417. Κατήγορος. Neither R. nor V.  
has any prefix to this speech, but in  
V. κατήγορος is written in the immediate  
margin, and κατήγορος is the name given  
to this speaker by Tyrwhitt, Brunck,  
and all subsequent editors except Van  
Leeuwen. In P<sup>2</sup>. ἀνὴρ τις is prefixed  
to this verse and Εὐριπίδης to the  
next; and all editions before Brunck  
prefix Εὐριπίδης to this verse (a name  
no doubt derived from 1414 *supra*),  
though in the later part of the dia-  
logue they all give the speaker the  
name of κατήγορος. Van Leeuwen, I  
know not why, calls him Πολίτης, a very  
unlikely description when all the actors  
are πολῖται. Bothe, who is followed by  
Meineke in his notes, and by Holden

and Graves in their text, continues the words *οἱμοι κακοδαίμων* to Bdelycleon, but they are necessary to the speech of the Complainant, to whom all the MSS. give them.

1418. *καλέσσης* MSS. vulgo. *καλέση* Reiske, Richter, Meineke, Holden, Blaydes, Van Leeuwen, Graves, Starkie, and Hall and Geldart.

1420. *προσείσομαι* R. V. P<sup>1</sup>. F<sup>1</sup>. Scaliger (in notes), Bergler (in notes), Brunn, recentiores, except Dindorf, Bergk, and Van Leeuwen, who read *πρὸς εἰσομαι*. Compare Plato's Apology, chap. 4 (p. 20 A). *προεἰσομαι* P<sup>2</sup>. editions before Brunn.

1423. *δευρὶ, πότερον* Bentley, Bergk, recentiores, except Green. *δευρὶ πρότερον* MSS. editions before Bergk, and Green afterwards.

1424. *πράγματος* R. V. P<sup>2</sup>. vulgo. *τραύματος* F<sup>1</sup>. and so Reiske conjectured, and Van Leeuwen reads.

1429. *ὦν ἱππικῆς* MSS. vulgo. *τῆς ἱππικῆς* Brunn. "Saepius ἱππικῇ et μουσικῇ sine articulo adhibent Attici. Hoc autem Brunnkius ignorans, participium quod erat necessarium eiecit; articulum qui non erat necessarius inseruit." Porson (at Hec. 782).

1430. *εἶπ'* R. V. Fracini, Gelenius, Portus, recentiores. *εἶπεν* the other editions before Portus.

1432. *εἰς τὰ Πιττάλου* MSS. vulgo. Florent Chretien and Scaliger prefer *εἰς τοῦ Πιττάλου*, whilst Elmsley, at Ach. 1222 observes, "erunt qui malint utroque loco *ὡς τοὺς Πιττάλου*," and Blaydes so reads here.

1434. *ἀπεκρίνατο* Bekker, recentiores. *ἀπεκρίνατο* R. V. P<sup>2</sup>. *ἄν ἀπεκρίνατο* P<sup>1</sup>. editions before Brunn. While this

was the received reading Bentley suggested *ἄ μ' ἀπεκρίνατο. οἷ' ἀπεκρίνατο* Brunn, Invernizzi.

1441. *ἄρχων*. The aspirate was added by Brunn. The MSS. and previous editions have *ἄρχων*.

1442. *ἐνταυθοῖ* MSS. vulgo. Elmsley (at Ach. 152) preferred the form *ἐνταυθι*, which is accordingly introduced into the text here by Dindorf and many subsequent editors.

1443. *ἀράμενος* R. V. P<sup>2</sup>. Fracini, Gelenius, Portus, recentiores, except Bothe. *ἀράμενός γ'* P<sup>1</sup>. F<sup>1</sup>. the other editions before Portus. *ἀράμενός σ'* (with *φέρω γ'* in the following line) Bothe.—*οἶσω σε* R. V. P<sup>2</sup>. vulgo. *ἔγωγε* P<sup>1</sup>. F<sup>1</sup>. Brunn, Bothe, Meineke. *ἐγὼ σε* Bekker, Dindorf, Weise, Holden, Green, Blaydes, Van Leeuwen, and Graves. Brunn says, "Haec verba dicens filius sublimem medium patrem abripit; hic incertus quid filius in animo habeat, sermonem illius abruptum percunctatur *τί ποιεῖς*; respondet ille *οἶσω φέρω σ' ἐντεῦθεν*, unde liquet eum jam ante dicere non debuisse, *οἶσω σε*." It seems to me, on the contrary, that the change of tense is not only tolerable but necessary. Bdelycleon says, "You shall not stay here, I will take you up and carry you in": and then to his father's question *τί ποιεῖς*; he replies "I am carrying you in."

1449. *ἀπολὼ σ'* Reiske, Elmsley (at Medea 160, referring to Ach. 590), Dindorf, Bergk, Richter, Blaydes, recentiores. *ἀπολεῖ σ'* Green (he, the complainant, will ruin you, you and your beetles). *ἀπολοι'* Meineke, Holden, but in his Vind. Aristoph. Meineke appears to come



round to the far preferable reading of Reiske and Elmsley.

1450. *ζηλῶ γε* R. V. P<sup>2</sup>. vulgo. Portus, probably from a reminiscence of such passages as *ζηλῶ σε τῆς εὐβουλίας* (Ach. 1008) and *ζηλῶ σε τῆς εὐλωτίας* (Knights 837), introduced *ζηλῶ σε* here, and is followed in all subsequent editions before Bekker's, and by Bothe afterwards. *ζηλῶ σε* is now said to be found in P<sup>1</sup>., but there is no reason for supposing that Portus consulted that, or any other, MS.

1454. *ἦθη, μετά τι πεσείται*. I will transcribe the note in my former edition. "I have combined the suggestions of Bentley, Dobree, and Reisig. *μετα-πεσείται* was first suggested by Bentley; *ἦθη* had occurred to myself before I was aware that it had already been proposed by Dobree; whilst the collocation *μετά τι* is due to Reisig. The editions before Brunck had *ἡ μεταπίσεται*, and so F<sup>1</sup>. and Weise. Brunck adopted from P<sup>2</sup>. *ἡ μέγα τι πείσεται*, and so Invernizzi, Bekker, and Bothe. R. has *ἡ μέγα τι μέγα πείσεται*. V. *ἡ μέγα τι μεταπίσεται*. Then Reisig suggested *ἡ μετά τι πείσεται*, and Dindorf read *ἡ μέγα πείσεται τι*. Bergk, Richter, Meineke, and Holden have *ἡ μέγα τι μεταπεσείται*." As regards subsequent editors, Dr. Merry adopts my suggestion. Blaydes reads *ἦθη μετ' αὐ πεσείται*, while Green, Van Leeuwen, Graves, Starkie, and Hall and Geldart follow Bergk.

1455. *ἐπὶ τὸ τρυφερόν* P<sup>2</sup>. vulgo. *ἐπι-τρυφόν* R. Bekker. *ἐπὶ τὸ ῥυφάν* V. *ἐπὶ τὸ τρυφών* Hermann, Dindorf, Holden, Meineke, Green, Van Leeuwen, Merry, and Hall and Geldart. *τρυφερόν τε* Brunck. *ἐπὶ τρυφερόν* Bothe. *ἐπὶ τὸ τρυφᾶν* Bergk.

1458. *φύσεος* all printed editions except as after mentioned. *φύσεως* R. V. P<sup>1</sup>. P<sup>2</sup>. Zanetti, Farreus, Rapheleng, Bothe.—*ἔχει* V. P<sup>1</sup>. P<sup>2</sup>. vulgo. *ἔχει* R. Dindorf, Holden, Bergk, Meineke, recentiores.

1461. *μετεβάλλοντο* R. V. vulgo. *μετ-εβάλοντο* P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. Brunck, Bekker, Weise, Richter, Meineke, Holden, Blaydes, and Hall and Geldart.

1466. *ὁ παῖς ὁ* R. V. P<sup>2</sup>. Invernizzi, recentiores, except Bothe and Weise. *παῖς ὁ* P<sup>1</sup>. editions before Brunck, and Weise afterwards. *παῖς* (omitting both articles) Brunck. *ὁ* (omitting *παῖς ὁ*) Bothe.

1472. *τὸν φύσαντα* R. V. P<sup>2</sup>. Invernizzi, Dindorf, Holden (1), recentiores. *τοὺς φύσαντας* P<sup>1</sup>. the other editions before Holden's first.

1473. *κατακομῆσαι* MSS. vulgo. *κατακομῆσαι* Meineke, Holden.

1474. *ΞΑ*. In R. and all editions before Brunck the prefix is *Οκ*. V. has no prefix. Brunck changed it to *ΞΑΝ*. and has been universally followed. It is a matter of no importance, but as we have had Xanthias named as the speaker throughout, it seems right to continue the name.—*πράγματα* P<sup>1</sup>. P<sup>2</sup>. all printed editions. *τὰ πράγματα* R. V.

1475. *εἰσκεκύληκεν* R. V. Scaliger (in notes), Bentley, Bergler, recentiores. *εἰσκέκληκεν* P<sup>1</sup>. editions before Bergler. *εἰσκεκήληκεν* P<sup>2</sup>.

1478. *παύεται* V. Bentley, Brunck, recentiores, except Richter. *παύσεται* R. P<sup>1</sup>. P<sup>2</sup>. editions before Brunck; and Richter afterwards.

1481. *τοὺς νῦν* Bentley, Brunck, recentiores. *τὸν νοῦν* MSS. editions before Brunck.—*διωρησάμενος* MSS. Bekker,

Meineke, recentiores. διορχησόμενος all editions (except Bekker) before Meineke; but it does not seem to be found in any MS.

1484. καὶ δὲ γὰρ R. V. P<sup>2</sup>. Invernizzi, recentiores. καὶ γὰρ δὲ P<sup>1</sup>. editions before Invernizzi. In the editions before Brunck these words and the following line were given to the servant. They were restored to Philocleon by Bentley who is followed by Brunck and all subsequent editors.

1487. ὑπὸ R. V. P<sup>2</sup>. Brunck, Porson, recentiores, except Weise. ἔπαι P<sup>1</sup>. editions before Brunck, and Weise afterwards.—ῥώμης MSS. vulgo. ῥύμης Lobeck, Dobree, Dindorf, recentiores, except Bergk, Green, and Hall and Geldart.

1490. πτήσσει (πτήσει V.) MSS. vulgo. πλήσσει Bentley, Brunck, Invernizzi, Richter, Holden, Blaydes. "Quam emendationem certissimam judicans Porsonus, hunc locum citabat ut exemplum mendi inveterati, siquidem jam Aeliani tempore irrepererat πτήσσει" Dobree. "πλήσσει e certissimâ Bentleii emendatione edidi. Vulgo absurde πτήσσει" Brunck. "Nisi cum Benteleio πλήσσει pro πτήσσει scribas, locus intelligi non potest" Meineke. Richter's note is worth preserving for its very absurdity: "πλήσσει magis placet, non enim galli est πτήσσειν sed πλήσσειν alis quando canturus est atque alias saepissime." Nevertheless it seems to me that the sense requires πτήσσει and not πλήσσει. See the Commentary.

1491. βαλλήσεις V. P<sup>1</sup>. P<sup>2</sup>. vulgo. βαλλήση R. Bergk proposed βαλλήσεις which Blaydes adopts, taking it to mean "You will be pelted as a madman."

1492. οὐράνιον γ' P<sup>1</sup>. vulgo. οὐράνιον R. V. P<sup>2</sup>.

1496. οὐκ εἶ MSS. vulgo. Dobree ingeniously suggested that these two words should be added to Philocleon's speech, and be followed by a note of interrogation, οὐκ εἶ; *is not that done well?* And he compares Peace 1230 οὐ δεξιῶς; This seems very probable, and is adopted by Holden, Green, and all subsequent editors. Bdelycleon replies, *No, by Zeus, but mad goings on.* This and all the subsequent speeches of Bdelycleon are transferred by Beer and Bergk to the servant.

1507. οὐδὲν γ' ἄλλο MSS. vulgo. The repetition of the particle γε after only two words is rather surprising, and both Brunck and Dindorf would have preferred οὐδὲν ἄλλο, but they did not alter the text. οὐδὲν ἄλλο is, however, read by Holden, Richter, and Meineke.—καρκίνους MSS. vulgo. καρκίνου Bergk. Meineke (Vind. Aristoph.) proposed οὐδὲν γ' ἄλλ' ὁρῶ πλὴν καρκίνους.

1510. πιννοτήρης vulgo. πινότηρης MSS. Fracini, Meineke, Holden, Graves, Starkie, and Hall and Geldart.

1514. μοί' σὺ δὲ. This is Hermann's felicitous emendation; see the Commentary. It is adopted by Meineke, Holden, Blaydes, Graves, and Starkie. μ' ὤζυρ R. V. Bekker, Dindorf, Green, and Hall and Geldart. ὤζυρ P<sup>1</sup>. vulgo.

1517. βεμβικίζουσιν R. V. P<sup>1</sup>. P<sup>2</sup>. Grynaeus, Brunck, recentiores. βεμβηκίζουσιν the other editions before Brunck, except that Junta and Junta II omit the μ in the first syllable.

1518. ἄγ', &... ψάμαθον. These words, found in all the other MSS. and in all the editions, are omitted in the original

téxt of R., but have been added at the foot of the page by a later hand.

1519. *θαλασσίῳ* Dindorf, Richter, Green, Blaydes, Van Leeuwen, Graves, and Starkie. *θαλασσίου* MSS. vulgo; but this is a syllable too short. *θαλασσίου θεοῦ* Bergk, and this monstrous suggestion is followed by Meineke, Holden, Merry, and Hall and Geldart.

1521. *ἀτρυγέῳ* MSS. vulgo. Dindorf, who rightly introduced the epic form two lines above, here, where all the MSS. give it, alters it into *ἀτρυγέτου*, and is followed by Weise, Holden, Meineke, Blaydes, Starkie, and Hall and Geldart. This is for the purpose of making the present line coincide with line 1526. But the error is in line 1526, and no doubt both lines are in the same metre as the rest of the Chorus.

1523. *πόδα κυκλοσοβείτε*. This is Dindorf's admirable emendation of the MS. *πόδ' ἐν κύκλῳ σοβείτε* (*στροβείτε*. γρ. *σοβείτε* V.). It is followed by Weise, Holden, Bergk, and all subsequent editors.

1526. *ιδόντες* R. V. P<sup>1</sup>. F. F<sup>1</sup>. Bentley, Brunck, recentiores. *ἄδοντες* editions before Brunck. In order to complete

the metre I inserted *ἰδ'* after *σκέλος* in the former edition. Richter added *ἰ* which is adopted by Van Leeuwen.

1528. *παράβαινε* MSS. vulgo. *περίβαινε* Blaydes, Van Leeuwen, Starkie.

1534. *τοῖς* D. Grynaeus, Porson, Bothe, Dindorf, recentiores. *τοῖσι* R. V. P<sup>1</sup>. P<sup>2</sup>. the other editions before Dindorf.—*τριόρχους* R. V. F. P<sup>2</sup>. Bekker, Dindorf, Holden, Richter, Green, Van Leeuwen, Graves, and Hall and Geldart. *τριόρχαις* P<sup>1</sup>. vulgo. Aristophanes uses *τριόρχος* as the nominative singular in *Birds* 1206, and *τριόρχης* in *Birds* 1181, so that there is no ground for deserting the best MSS.

1536. *ἡμᾶς* MSS. vulgo. *ὑμᾶς* Bentley, Bothe, Bergk, Holden.

1537. *ὄρχούμενος*, *ὅστις* F. Richter, Meineke (in his notes and *Vind. Aristoph.*), Holden, Merry. See the Commentary. *ὄρχούμενον ὅστις* V. P<sup>1</sup>. P<sup>2</sup>. Aldus, Junta, Junta II, Gelenius, Portus, recentiores, except as aforesaid. *ὄρχούμενός τις* R. Fracini and the other editions before Portus.—*τρυγφῶν* R. V. Fracini, Gelenius, Portus, recentiores. *τραγφῶν* P<sup>1</sup>. P<sup>2</sup>. F<sup>1</sup>. the other editions before Portus.



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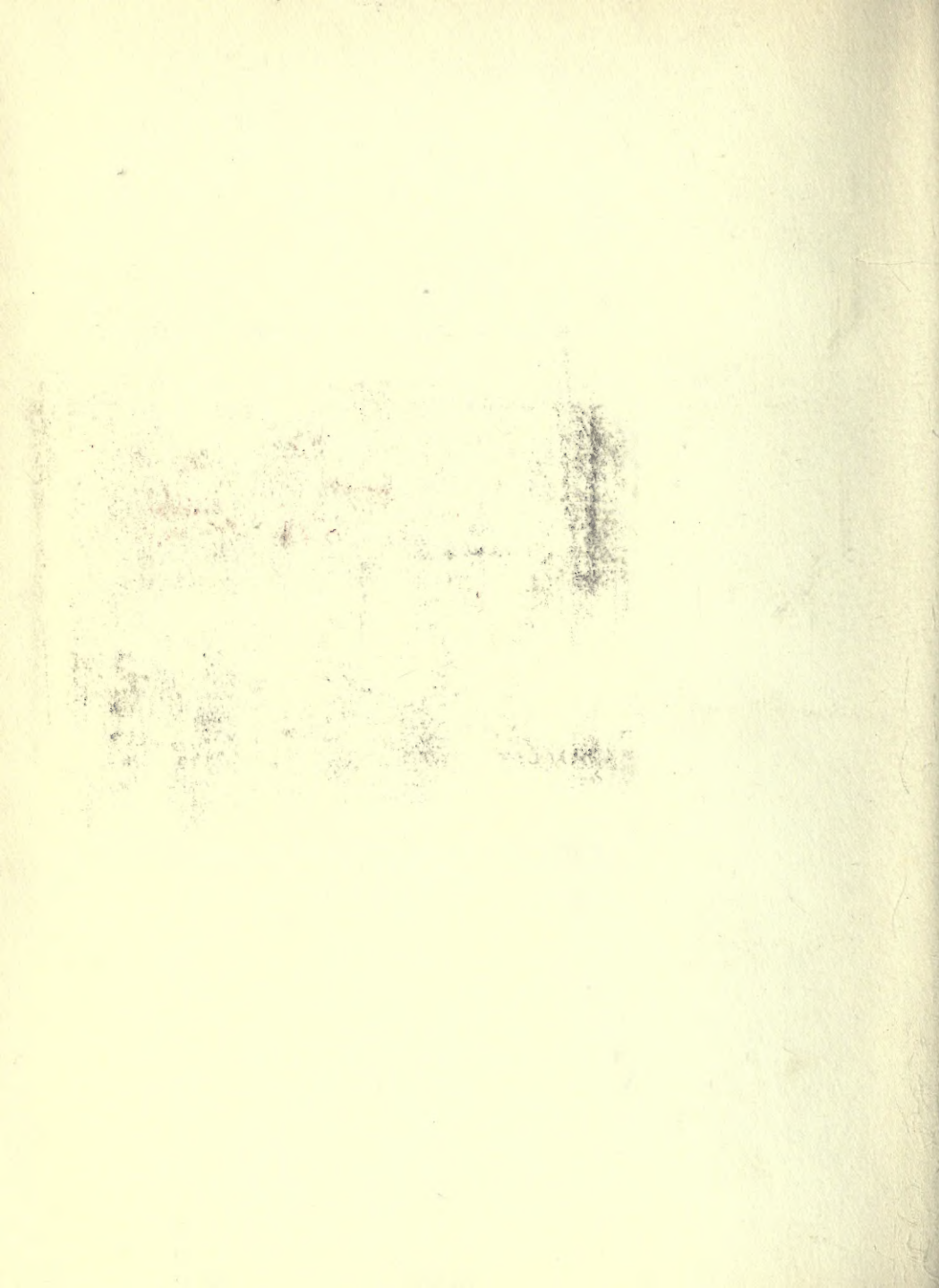
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